

KUNKEL'S

# MUSICAL REVIEW.

DECEMBER, 1879.

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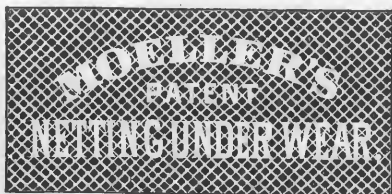
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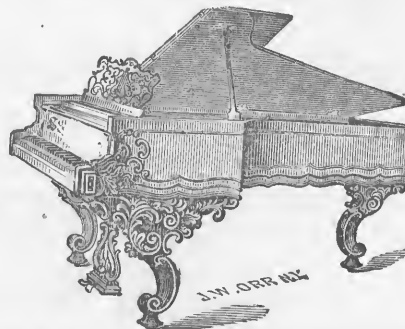
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# KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. II.

ST. LOUIS, DECEMBER, 1879.

No. 4.

## A TRAGICAL AFFAIR.

FROM THE GERMAN OF CHAMISSO.

A man there was who grieved to find  
That e'er his pig-tail hung behind.  
He wished it otherwise.

And so he thinks, "What shall I do?  
I'll turn me 'round, aye, that will do!"  
The pig-tail hangs behind!

Then, quick as thought, he turned him 'round,  
But as before, so now he found—  
The pig-tail hangs behind!

Then quick he turns the other way;  
That mends it not, alack-a-day!  
The pig-tail hangs behind!

Then to the right and left he wheels,  
It does nor harm, nor good, he feels.  
The pig-tail hangs behind!

Then, like a top, he spinneth 'round,  
But all in vain, in short he found,  
The pig-tail hangs behind!

He turns and turns, and turning still,  
Thinks, I at last shall have my will!  
The pig-tail hangs behind!

## COMICAL CHORDS.

WEDDINGS are numerous. The frost is nipping the bachelors.

SONG OF THE BAKER—"I Knead Thee Every Hour" The first note of the song is dough.

A MUSIC SELLER announces in his window a sentimental song: "Thou Hast Loved and Left Me," for three cents.

A YOUNG lady when recently asked if she was a singer, replied that she only sang for her own "amazement."

HE said he wanted her to be his helpmeet, and she replied that she could never be more than assist to him.

WHEN you see a crowd attracted by the tooting of a little German band, you see what the French mean by a *tout ensemble*.

THE latest London song is called: "My Love She is a Kitten." It would make a splendid serenade for a small back yard party.

THE manager of a church fair when asked if there would be music each evening replied: "No, but there will be singing."

"If you do not want to be robbed of your good name," says the Minneapolis *Tribune*, "don't have it printed on your umbrella."

A PHILADELPHIA barber refused to color Bob Ingersoll's moustache on the plea that it should never be said of him that "he dyed an infidel."

THE RULING PASSION—One of the members of the St. Louis Browns base ball nine has joined a singing class, so as to learn how to pitch his voice.

WHERE'S your partner, this morning, Mr. Hyson?" the neighbor asked the grocer. "Don't know for certain," cautiously replied the old man "he died last night."

"THAT'S the first hop of the season," remarked a dancing master as his young hopeful sat down on a tack. Then the music started and the bawl began.

THE only jokes women like to read are those which reflect ridicule upon men. On taking up a paper a woman invariably turns to the marriage column.

MUSIC TEACHER TO PUPIL—"You see that note with an open space; that's a whole note. Can you remember that?" Pupil—"Yes'm. A whole note is a note that has a hole in it."

THE Zulu lady wears her wedding ring in her nose. A double purpose is thus served. It discourages promiscuous kissing, and she is in little danger of losing her ring. She always nose where it is.

"WHAT should you charge me for one cutlet?" asked Liszt, when Prince Esterhazy, who owns immense flocks, inquired what the renowned musician would charge for playing one piece at a party.

"BREAK, break, break," is the song of the surf on the rocks and beach at the Golden Gate, and "broke, broke, broke," is the sad echo of the mining speculator, miles away.—*Eureka Leader*.

"WHAT is the meaning of a back-biter?" asked a gentleman at a Sunday school examination. This was a puzzler. It went down the class until it came to a simple urchin, who said: "Perhaps it's a flea."

THE Japanese premier, Prince Kung addressed General Grant in English, so called, trying to compliment him by assuring him that he was born to command, he said: "Sire! Brave General! you vos made to order."

OUR dear son Gustav lost his life by falling from the spire of the Lutheran Church. Only those who know the height of the steeple can measure the depth of our grief.—*Obituary column of a German newspaper*.

IT IS said that as soon as a Chinaman marries an American lady in this country he amputates his queue. This is conclusive evidence that the heathen Chinese has been a close student of married life in this country.

A MINISTER, walking with a friend stepped on an icy pavement and sat down on the sidewalk. Quoth his friend, "The wicked stand on slippery places." "I see they do," replied the fallen preacher, "but I can't."

ACCORDING to the poet Campbell, "The sentinel stars set their watch in the sky." As long as they don't set "grand-fathers clock" in the sky, we shall be willing to go up there. Their watch has never been set to music.

DEACON JELLY remarked to a penurious companion that the kingdom of Satan was to be destroyed, and asked him if he wasn't glad of it. "Yes," he replied, "I suppose so, but it seems a pity to have anything wasted."

THE END OF ALL THINGS.—*Mistress* (to her late servant)—"Well, Mary, how have you been since you left me, and where are you living now?" *Ye servant*—"Please, ma'am, I don't live anywhere, ma'am; I'm married, ma'am."

THE editor who squashed a juicy cockroach with the butt end of his lead pencil and afterwards forgetfully sucked the same, while wooing a coy expression, suddenly found a word, but it seemed to be foreign to the subject under consideration.

A MAN who sat up for four nights wrestling with it asks this conundrum: "What is the difference between a sailor and a fireman?" Now, hold your breath "One plows the water and the other hose the water." A map of this joke will be furnished to each new subscriber.

THERE are eleven less pianofortes in this country than there were. They have been shipped to Japan, which wants more of them. We don't want to be too sanguine, but you will admit yourself that the outlook appears hopeful.—*Danbury News*.

AT a christening, while the minister was making out his certificate, he inquired the day of the month, and happened to say, "Let me see, this is thirtieth." "The thirtieth?" exclaimed the indignant mother; "indeed but it's only the thirteenth."

AT Catskill, if a young man takes his girl to the opera house and it begins to rain just as it lets out, in order to save hack hire he offers to walk her home, go-as-you-please, for the champion belt—and what you can get at the gate—and she always accepts.

Two ladies presented themselves at the door of a fancy ball, and, on being asked by the usher what characters they personated, they replied that they were not in special costume. Whereupon he bawled out. "Two ladies without any character!"

HE was a new man in the big music store; she was a delicate blonde. She entered, and approaching the young man, timidly asked, "Have you 'Rocked in the cradle of the deep?'" He answered with a slight blush and some hesitation, gazing far away towards the horizon. "Well—I really couldn't say—I must have been very young at the time, if I did."



# Kunkel's Musical Review.

ST. LOUIS, MO., - - - DECEMBER, 1879.

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SCHOOLS, and teachers, wishing to become familiar with our publications, will receive any they may wish to see for selection, and they can return them, if they are not suited to their wants. Remember, we publish nothing but good music, such as every teacher should introduce into his class. Good music elevates the taste.

WE call the attention of our readers, especially of those who are music teachers, to the letters, on page xiv, from prominent pianists and teachers, in reference to the new set of *Operatic Fantasies* by Jean Paul, published by Kunkel Brothers. These are but a few of the many letters of commendation which the publishers have received and are still daily receiving.

A FEW days since we received from one of the far western States, a letter asking the price of air-pistols. A day or two later there came a note from New Jersey asking which of the St. Louis papers gave the fullest account of the Moody and Sankey meetings. In the first case we confessed our ignorance; in the second we referred the writer to the "Great Religious Daily," as the *Globe-Democrat* loves to call itself. These are but specimens of the great variety of inquiries which are almost daily addressed to us from all quarters. While we desire to serve our friends, we hope they will bear in mind that we do not keep an intelligence office, that we do not know everything, and that our time is valuable. Finally, if they must write to either the editor or the publishers of the REVIEW on matters not connected with their business, we hope they will not forget, as some have done, to inclose stamp or postal card for the answer.

"THEOPHRASTUS MUCH," in the last number of *Church's Musical Visitor*, says:

"St. Louis never does much in a musical way. The only stir of late was created by a knock-down by a musician who had just published a fine article on the civilizing influences of music! That was an illustration of the wide margin between precept and practice."

Alas! it is too true that St. Louis has not, as has Cincinnati, a citizen who at his own expense establishes Colleges of Music, pays professors, etc., but then, is it the fault of St. Louis that it has not, or is it due to the high musical skill of Porkopolis that it has?

As to the knock-down referred to, our editorial ears, which are ever open, had not heard of it until the above item appeared in the *Visitor*. But supposing it to have taken place, we fail to see in such an occurrence "an illustration of the wide margin between precept and example." Doubtless music is a civilizer; "Theophrastus" himself probably believes that; but does he think it is the only civilizing influence? In other words, paraphrasing Webster's Spelling Book, is it not true that "If music and gentle means will not reclaim the wicked, they must be dealt with in a more severe manner!" In a city like Cincinnati, where every man is a musician, all differences between individuals may yield to the soft influences of music, but in St. Louis we have yet some men who "have no music in their souls" and who must be reached in some other way. The St. Louis police still carry clubs and revolvers, rather than mandolines and flageolets, as civilizers and persuaders. It is sad, but it is true! Of course it is otherwise in Porkopolis—beg pardon, in "The Paris of America!"

## ARE WE A MUSICAL PEOPLE?

For an answer to the above question it is evident that we must look to the present state of musical taste and culture in the United States. The most superficial investigation, however, reveals two facts, equally patent, and yet, at first sight, apparently irreconcilable. Upon the one hand, it cannot be denied that our people patronize very liberally music and musicians. This is shown by the large attendance upon meritorious musical performances, as well as by the presence in almost every house, of even the laboring classes, of pianos, reed organs, or other musical instruments. Upon the other hand, we must admit that we have hardly any native composers worthy of the name, no native instrumentalists of any note, if we except a few pianists and organists of real talent, and but few first-class vocalists. Let a really good orchestra visit almost any of our larger cities and its concerts will be liberally patronized, but let any one attempt to organize in any of our cities, not excepting New York or Boston, a respectable home orchestra of native musicians, and the attempt will result in ignominious failure. The answer to the question then, seems to turn upon the meaning which we may attach to the term *musical*. If by it we mean music-loving the reply to it must be affirmative, if music-creating, it must be negative.

In all arts, and for nations as well as individuals, the period of appreciation must precede that of creation. In other words, the mystic language of art must be learned and thoroughly understood before it can be fitly spoken. So far as music is concerned, the American people have gotten well along in the first stage; indeed, competent judges have affirmed that the average American audience is more intelligently critical than the average European audience. Be that as it may, it certainly augurs well for the future, for the coming era of creation, that our people are endowed with no inconsiderable share of musical taste and appreciation.

Doubtless, one of the causes which retarded our musical progress was the now fast disappearing prejudice against musicians as men of immoral and profane character. "Fiddlers" were at one time supposed to constitute no inconsiderable portion of the population of the realms of Satan, and this prejudice against professional musicians must have kept out of their ranks many who might have made their mark therein, but who did not join them because too proud to enter a profession which was not considered quite respectable. Now however, music, both as an art and as a science, has gained a position in the estimation of Americans, which has made its votaries respected and even honored. Laurels and wealth may now be gathered in a career which formerly yielded only thistles and poverty, and already many, perhaps too many, are ready to embrace a profession which seems to offer hopes of rich rewards.

We cannot, however, expect to take the position in the world of music which we ought to occupy so long as music shall continue to be studied, as it still is generally, as an accomplishment merely, and almost exclusively by the fair sex. It is a remarkable fact, the explanation of which we leave to Miss Anthony, that the ranks of the illustrious composers of either the past or the present do not contain a single woman. Up to a certain point, women have walked abreast of their brothers, and even distanced them, but as yet not one has climbed the sublime heights of song on which so many men have engraved deathless names. It is our sons and not our daughters who will be the creators as well as the ablest interpreters of our national music, and patriotic musicians and music-lovers throughout our broad land will best advance the interests of music in the United States by urging the musical education of the rising generation of boys. Make musicians of the *men*. Thus, and thus only, can we expect to become, in all senses, a truly musical people.

#### GOVERNMENTAL PATRONAGE OF MUSIC.

Some of the friends of music in this country, despairing of seeing here a musical advancement at all comparable to that of European nations, until the United States, following the example of trans-Atlantic governments, should, out of the public funds, assist conservatories and opera houses, have, of late, more or less openly advocated some system of sub-

dies to such institutions. Not loving music less but our country more, we hope the day will never come when our government shall so far forget its proper functions as to become the official censor and supporter of any of the arts in this country.

According to American ideas, the sole object of government is the protection of the citizen in such a way as to leave to him the greatest possible scope for individual activity and growth. The problem which we are constantly trying to solve is, not how much government we can stand, but how little we can get along with. To get the government to support music or any of the fine arts is to make of it a public provider. It is to abandon the republic for imperialism or socialism, a free for a "paternal" government. When that is done, when the people have come to look upon the government not as a protector of their persons and of the results of their individual activity, but as a provider for their wants, we may daily expect the repetition of the cry, "*Panem et circenses!*" and the final dissolution of the Republic.

If it were true that music cannot flourish without governmental aid, since that would involve a surrender of the principles of personal liberty, which are the very foundation-stones of our national edifice, we should not hesitate to say, *Let music perish!* But far from being true, we believe the fact to be the very reverse.

Governmental support is inseparable from governmental supervision and control. It needs no argument to show that such control is at variance with the dignity of true art, and utterly incompatible with it. If European subsidies have sometimes elevated the standard of musical education, how often have they served to crush the good and perpetuate the bad? How many a great artist has gone almost begging because some inferior rival had friends at court whose official support outweighed all questions of mere talent? Under a democratic form of government, these evils would be enormously increased. What would be the result if the direction of music should be left to the chances of popular elections?

Light, air, freedom, such are the indispensable conditions of growth running throughout nature. Without them the plant withers, the animal dies, the soul loses its vigor; without them the highest development of art is impossible. Surely, in view of the advancement made by our people in music within the last twenty-five years, an advancement unparalleled in any other country, it ill becomes any one to say that individual enterprise and energy will not do in music what they have done in commerce, agriculture and general education; that without governmental support or interference they will not place us abreast or even in advance of European countries.

We have one Renben Springer; we shall have more. Better still, however, we shall have citizens who, in music as in other matters, will think and act for themselves, and our musical growth being free will be natural, and being natural will be true, and being true will be elevating and artistic in the best sense of the term.

## AMONG OUR EXCHANGES.

*Dwight's Journal of Music* is an ever-welcome visitor to our exchange table. It is evidently not edited for the benefit of the masses but for the cultivated classes. In that view, it is completely successful. It is scholarly, impartial and fearless, and its contents are not hammered out thin for the purpose of making them cover a large surface of paper. We take occasion to say this at this time in view of the recent appearance in a New York publication of what we believe an unwarranted attack upon the *Journal of Music* and its gentlemanly and accomplished editor.

The *Art Critic* for November devotes three columns of its valuable space to an attack upon KUNKEL'S MUSICAL REVIEW and its editor, because the REVIEW poked a little good-natured fun at it for the publication of a "poem" on Midsummer. Its valiant mode of attack is to reproduce from the *comical columns* of our October number a piece of rhymed nonsense (after leaving out the instructions as to the manner of rendering, which would have shown the most stupid of the *Critic's* readers that it was intended as nonsense) entitled "The Tragical Oyster," and comparing it to the "Midsummer" piece which the *Critic* had published as poetry. The *Critic*, in the same connection, accuses us of ill-will toward it. In this it is far from the truth, and we take occasion to say now that we think the *Art Critic* deserves to succeed and that we wish it success. Considering that the *Critic* article was evidently written under a misapprehension of our feelings and intentions, we will let the matter rest here. But don't do it again!

The REVIEW is indebted to the musical columns of the *London Figaro* for the larger number of its short European items in the "Major and Minor" columns. We make this general acknowledgment, since it is not customary to credit very short items to the journals first publishing them. By the way, why are English journals so inartistic in their appearance; so slovenly printed on poor paper?

Talking of English journals, we must not omit *The Musical World*, also of London. As a journal of musical news and criticism it is commendable. Of late, however, it has tried to be funny, and the only fun we can see in its facetious articles, usually directed at America and Americans, is the fun resulting from the ridiculous failure of its attempts. An elephant trying to play monkey—such is *The Musical World* trying to be funny. It is comical, but not as it means to be.

We had meant sooner to mention the latest venture in musical journalism, the *Musical Review*, recently started in New York. It is a weekly which resembles our own REVIEW in size and general appearance. The few numbers we have received are very well edited. It is well worth the subscription price of \$2.50 per annum. Unlike other New York musical weeklies, it is devoted exclusively to music. A good idea!

See our offer of premiums to subscribers, in Publishers' Column, page 56.

## Chinese Music in San Francisco.

A new Chinese theatre has been opened in San Francisco, and the musical features are thus described: "The performances on the opening night were the far-famed 'Fung Siang' and the 'Quing Ung Die We'—plays which always draw large audiences, as they introduce the melodious strains of the fish horn, the soul-stirring music of the tinpan, the ecstatic tones of the one-stringed fiddle, and the sonorous vibrations of cracked cymbals. The audience last night was transported with delight when it once again heard the classical music of its own Flowery Kingdom; and as the yells, shouts, squeaks and growls, with the orchestral music, filled the large building with Chinese melody, all present forgot that they were in a foreign land, and grinned with joy."

## The New Prima Donna.

Mlle. Marie Marimon, the lyric artist who has been secured by Colonel Mapleson, is comparatively new to the stage, having made her first appearance in London only seven years ago. While Colonel Mapleson was conducting the performances in Her Majesty's Theatre in London, in 1870 or 1871, the Countess of Essex came to him with an enthusiastic story about a charming singer she had heard in Paris in a little French theatre—the Athenee. The Countess was delighted with the voice of this Mlle. Marimon, who had greatly excited the house by her clever vocalization in a trifle called "Une Folie a Rome." Mr. Mapleson went to Paris and arrived just in time to hear the singer the last night of her engagement and she immediately left the city. Not long after he found that she was at Etretat, and eventually the manager and the singer were brought together on friendly terms and she engaged herself for a season in London. She made her *debut* in the part of *Amina*. The critics recognized and admitted her to be a rare singer. They spoke of her not only as a good actress, with a pleasing, expressive face, and a power of charming her audience that was delightful, but they were lavish in their commendation of her singing. Besides singing in "Sonnambula," she was heard in a round of leading roles, her greatest successes being made in "Dinorah," "Don Pasquale," "Figlia del Reggimento," "Il Flauto Magico," "L'Etoile du Nord," "Diamants de la Couronne," "Martha," as *Marquise* in "Faust," *Filina* in "Mignon," *Zerlina* in "Don Giovanni," in "Il Barbiere di Siviglia" and as the *Queen* in the "Huguenots." Mlle. Marimon was born in Brussels in 1848, where her father, from whom she received her musical education, was an eminent professor of music in the Conservatoire and leader of an orchestra.

## THE VIOLIN.

I have never been able to class violins with other instruments. They seem to possess a quality and character of their own. Indeed it is difficult to contemplate a fine old violin without something like awe; to think of the scenes it has passed through long before we were born, and the triumphs it will view long after we are dead; to think of the numbers who have played on it, and loved it as a kind of second soul of their own; of all who have been thrilled by its sensitive vibrations; the great works of genius which have found in it a willing interpreter; the brilliant festivals it has celebrated, the solitary hours it has beguiled, and the pure and exalted emotions it has been kindling for perhaps two hundred years. And then to reflect on its comparative indestructibility. Organs are broken up, their pipes are redistributed and their identity destroyed; horns are battered and broken, and get out of date; flutes have undergone all kinds of modification; clarionets are things of yesterday; harps warp and rot; pianofortes are essentially short lived—but the sturdy violin outlasts them all. If it gets cracked, you can glue it up; if it gets bruised, you can patch it almost without injury; you can take it to pieces from time to time, strengthen and put it together again; and, even if it gets smashed, it can often be repaired without losing its individuality, and not unfrequently comes home from the workshop better than ever, and prepared to take a new lease of life for at least ninety-nine years.—*Rev. H. R. Havels.*

MR. JOHN SELTZER, of Columbus, Ohio, now connected with the Patti Concert Troupe, has invented a Harmonic Attachment for the piano, which may be applied to any piano, and which, by simple means, is said to prolong indefinitely any desired note. If it accomplishes all the inventor claims, it will prove one of the greatest improvements of the age in piano manufacture. We shall probably have occasion to recur to this again in a future number, when we shall give a fuller and more intelligible account of this new invention.



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# Music.

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For Kunkel's Musical Review.

## I THINK OF YOU.

When casts the "rosy-fingered Dawn"  
Her wealth of gold 'midst heaven's blue,  
And dewy diamonds o'er the lawn,  
Then, O my Love, I think of you!

I think of you when noon-tide glows  
'Pon wood and lake, o'er hill and dale,  
And still of you when twilight throws,  
The landscape o'er, her hazy veil.

I think of you when brilliant stars  
In silence course the midnight sky,  
And when the Storm King's treading jars  
The world, while wide his javelins fly.

In floating clouds your form I view,  
In laughing brooks your voice I hear,  
The flowers, the zephyrs speak of you,  
None to my heart is half so dear.

Come life, come death, come weal or woe,  
My thoughts of you shall ever be!  
Ah! would I could not hope but know  
That you, too, sweetly think of me.

I. D. F.

## HARMONY LESSONS—No. 4.

BY WALDEMAR MALMENE.

We intended to commence this number at once with the treatment of chords, but in order to make sure that the previously given explanation of intervals may be fully understood, and complete in itself, we will add a few words.

There is often a doubt in beginners about the choice of name of certain intervals; many thinking that in as much as *g* sharp and *a* flat are identical according to the theory of equal temperament, that it is at times immaterial which of the two similar sounds are chosen to be written. A few practical examples will illustrate the matter better than any lengthy argument. For instance we call an interval a fourth, because, in the regular succession of sounds, the one is the fourth sound from the preceding. From *d* the fourth sound is *g*, and, according to the table given in No. 2 of these lessons, it is an interval of two whole steps and a half, therefore a *perfect fourth*; if the *g* was raised half a step, it would still remain a fourth, but as its character would thereby be changed, so we must also have a new name which indicates the interval, viz: it is now called an *augmented fourth*. If the pupil was asked to mention the augmented fourth from *d* it would be wrong to say *a flat*, although on the pianoforte both sounds appear identical, for *a* is the fifth sound from *d*, no matter whether *a* appears as a *flat*, a *natural*, or a *sharp*, it would still be fifth. Thus from *d* to *a flat* is a diminished fifth, *d* to a *natural* is a perfect fifth, from *d* to a *sharp* would be an augmented fifth. It is to be presumed that the matter will be sufficiently clear from the foregoing remarks.

The *inversion of Intervals* will materially assist the student in determining the precise character of every interval, if the sound is far distant, and where it would be rather laborious to reckon up all the steps and half steps.

By *inversion* we mean the transposition of the sounds whereby the higher one becomes the lower, and the lower one becomes the higher of the two sounds, e. g.: from *d* to *b* we have a sixth, but the novice would not be able to determine at once whether it be a major or a minor sixth. Under those circumstances, let us invert the interval; thus we get *b* to *d*, which is a third, and it does not require a very long reckoning up in order to see that it is a minor third. In like manner

we have from *d* to *c* a seventh, which by inversion becomes a second, *c* to *d*. By the following table we illustrate the theory of inversion:

Octave becomes a Unison.	Fourth becomes a Fifth.
Seventh " Second.	Third " Sixth.
Sixth " Third.	Second " Seventh.
Fifth " Fourth.	Unison " Octave.

Or, the same thing represented in numbers would read thus:

1 . 2 . 3 . 4 . 5 . 6 . 7 . 8
8 . 7 . 6 . 5 . 4 . 3 . 2 . 1

All *perfect intervals* remain perfect in the inversion, e. g.: the *perfect fifth c* to *g* becomes a *perfect fourth, g* to *c*.

All *major intervals* become *minor*, and all *minor*, *major*; e. g.: *a* to *f* is a *minor sixth*, by inversion becomes a *major third, f* to *a*.

All *augmented intervals* become *diminished*, and all *diminished* become *augmented*; e. g.: from *f* to *b* is an *augmented fourth*, which by inversion becomes a *diminished fifth, b* to *f*.

Intervals can be readily determined, without inverting, as major, minor, perfect or diminished, if not beyond a fifth; for more distant intervals, the mental process of inversion will be a great help.

CONSONANCES AND DISSONANCES.—"If we speak in music of consonant and dissonant intervals, we understand thereby not well or ill sounding ones, which, to be sure, can be expressed by these two sounds, but by the first we understand such as stand in a pure, satisfying relation to each other, which does not require a certain further connection with other intervals; by the last, such as definitely indicate a further progression, and without it would have no satisfying sense.

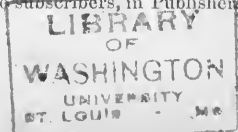
"The *consonances* comprise all those intervals called *perfect*, and, in addition, the *major* and *minor thirds* and *sixths*. The first are called *complete consonances*, the last are *incomplete*.

"The *dissonances* are the *major* and *minor second*, *major* and *minor seventh*, and all *augmented* and *diminished intervals*."—(Richter's *Manual of Harmony*, trans. by J. P. Morgan.)

## The Harp that once through Tara's Hall.

In 1792 there was a meeting at Belfast of the last of the old class of Irish harpers, and out of this meeting grew the Irish Harp Society, which is still in existence. This society has a collection of about one hundred and fifty ancient and mediæval airs—dirges and solemn tunes in the style of Ossian's Lament, and livelier melodies, hornpipes and songs—all handed down orally from generation to generation. Turlough O'Carolan, the last and greatest of the Irish harpers, blind from infancy, died so recently as 1738. It was his skill with the harp and his musical and poetical genius which did most to soften and subdue to sweetness the plaintive and exquisite Irish melodies, as we know them at the present day. Yet he was a true son of the Irish bard, and the harp which he played upon was a counterpart of the harp of King Brian Born, which may still be seen in the museum of Trinity College, Dublin. Brian's harp, black with age, worm-eaten, but richly ornamented with silver, is about four feet high and without pedals, made in fact to be slung on the back. When Brian was slain at Clontarf, in A. D. 1014, his son Teague took the harp to Rome and presented it to the Pope. One of his successors gave it to Henry VIII of England, "Defender of the Faith." Henry presented it to the first Earl of Clanricarde, in whose family it remained until the beginning of the eighteenth century, when, after passing through several hands, it finally became the property of the college in 1776.

See our offer of premiums to subscribers, in Publishers' Column, page 56.



### Wagner's "Work and Mission of my Life."

The London *Musical Times* for November contains a critique of the articles recently contributed by Herr Wagner to the *North American Review* under the above title, which is so good that we regret that our space forbids our inserting it entire. We think, however, that our readers will be grateful to us for reproducing some of the more important portions of this truly able article.

"Wagner's argument, as it appears to us, has one great and characteristic fault. It is high-sounding and impressive to the ear, but offers only vague outlines to the mind's eye. Nothing can be easier than railing at a "foreign civilization," but Herr Wagner forgets to tell us, with the precision of a practical man dealing in practical things, what a purely Germanic civilization would be like. Misty utterances won't do in such a case. We demand something definite, and are offered but fine phrases. So in regard to the German art of which Herr Wagner is the self-appointed champion. But here it may be said that in his "Nibelungen Ring," Wagner has shown the ideal of at least one form of the national *cultus*. We readily admit the point, and are disposed rather to insist upon than reluctantly concede the representative character of the Bayreuth music-drama, since it explains the Philistinism of Germany as we would have it explained. Our Teutonic brethren are practical enough in their way, and refuse to worship an idol simply because it has been carved out of German wood, with German tools, by German hands. It is clear from this latest deliverance that Wagner continues, with distinctive obstinacy, to misunderstand his era. He does not see that ours is eminently a practical age. Some years have passed since the most Quixotic nation in Europe went to war for an idea, and that, we take it, was the last manifestation of a spirit which prompts men to imitate bulls and charge realities with their eyes shut. Herr Wagner will never obtain a following of other than weak visionaries if he restricts himself to phrase-making. He must formulate his measures in the precise language of a statute, and then the world will know exactly what he offers. His notion of the lyric drama we do know (and many of us reject it), but this is only one element in the Germanic civilization which he should be prepared to set forth in minutest detail. Herr Wagner further mistakes the signs of the artistic times. He is witness, as we all are, to a revival of nationality in politics. Brethren long sundered by artificial barriers are stretching forth their arms one to another, and becoming, often through much tribulation, a family again. Looking upon this phenomenon from some distant hermitage, a recluse may be pardoned for supposing that the revival extends to everything national. But where are the signs of this result? Only the other day, it is true, a solemn determination was arrived at to "christen" German war-ships with Rhine wine instead of champagne, and we cheerfully cite the fact, enduring such discomfiture as it inflicts upon us. But as regards art, and above all the art of music, the tendency towards cosmopolitanism becomes more marked year by year. And this, *pax* Herr Wagner, is right. The music of any one country is but a plot in a beautiful garden, and should be regarded not for itself alone, but as contributing to and sharing in the glory of the whole. Indeed, apart from melodies characterized by scales and rhythms locally used, there is now no such thing as national music. Nation has acted upon nation, until—though the German element predominates by right of its superior genius—the universal art of music is, in its highest development, a compound of all excellence. Wherefore, assuming that Wagner could limit music in Germany to German music pure and simple, he would do his country's art an injury rather than a service. To his

own genius he does despite even now, by wasting in local efforts that which was intended to serve the world. \* \* \* \* \*

The lesson of the entire article is a warning against the intrusion of personality into art. In other fields of human enterprise there cannot be too much of personality, but art is an affair of principles wholly abstract. Touching upon this, Hone has a pregnant sentence: "The life of an artist is one of thought rather than action: he has to speak of the struggles of the mind rather than the conflict of circumstances." But Wagner is action as much as thought, and as often plunges into the battle of events as he enters into the warfare of ideas. Here lies his fatal mistake; and if it be allowable to anticipate the verdict of posterity, we may say that, with admiration for his great ability and gratitude for his advocacy of much truth in connection with the lyric drama, will be mingled wonder at and sorrow for a ceaseless assertion of self and an unmerited vilification of others which scandalized the world.

### Secular and Sacred Music in Times Past.

It is true that sacred and secular music have always had the tendency to impart their dominant and prevailing characteristics to one another. Some hundreds of years ago, the old church music, the Gregorian chant, and the masses of the early composers so stamped the early operas with the impress of their devotional nature, that operas in those days were but poor secular copies set in secular keys of the music of the church. And to-day, with the height of successful splendor reached by modern opera, it could be hardly possible that the converse should not be true. It is but natural that religious music should be greatly affected by the secular music of the day. But it is not alone that the character of sacred music has been thus influenced; it is that the Catholic Church, in its ambitious efforts to pander to the demands of the popular taste, has taken the music of the opera direct from the stage and placed it in the choir. Arias, solos, and recitatives from the most popular operas have been openly introduced into the repertory of the Catholic musical services. Noted opera singers are engaged on the great feast-days to sing during the celebration of the solemn mass selections from operas where nothing is changed but the words. As orchestras assist the organ in the interpretation of the scores, it is hardly going too far to say that, except at an actual operatic representation, opera music is nowhere so thoroughly reproduced as at mass or vespers in our largest Catholic churches. This condition of things is almost as bad as that which existed in the church in the sixteenth century. Then the use of secular melodies for the music of the mass was almost universal. No less than fifty composers made masses founded on the popular air called "L'Homme armé," and finally the masses themselves came to be known by the names of the amorous and bacchanalian songs whose melodies formed the basis of their structure. Thus there was the mass of "The Red Noses," that of "Good-by, my Love," and so on. The abuse became so great that the Council of Trent interfered by decree, and proposed that the music of the mass be absolutely limited to the Gregorian tones. This radical change was not carried out, as Pope Pius IV. convinced the Council that at least Palestrina could compose a mass to decorous and fitting music. From that time matters mended, and for a while a purer style prevailed; and the art treasures of the church, in its Madonnas, crucifixions, and saints, from the hands of the great masters of painting, are hardly more precious legacies than the masses that have been composed for her by musicians of her faith, such as Mozart, Haydn, Beethoven, Schubert, Cherubini, and a host of others. All the more is it to be regretted that she should turn from these real treasures to borrow the glittering but false jewels of the lyric stage.—*Harper's Magazine*.

### Women as Composers.

A writer in the London *World* says: "No woman has ever done large and living work in musical composition. Music has hitherto been the one art in which sex has asserted itself, in defiance of the dearest theories of the advanced. Is our time to see the contradiction of this fact? At the Royal Academy of Music the Mendelssohn scholarship was gained for the first time by a woman—a Miss Maude White, who is now at work upon an opera which is described to be as 'magnificently dramatic.' Her libretto is taken from Lamartine's 'Joelynn,' and the young composer's ardent hope is that, when her darling work is produced, she may be allowed to guide the orchestra, to the full interpretation of her meaning, by conducting it in person. I applaud the thoroughness and courage of the wish."

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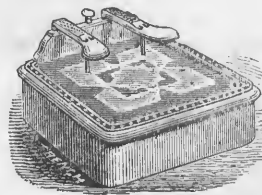
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## MUSIC IN ST. LOUIS.

THE HEERICH CONCERT, which took place at the Mercantile Library Hall, on October 31st, too late for report in our November number, was a great success, both musically and financially. The St. Louis Quintette Club, which then appeared for the first time in public, Miss Lansden, the charming young soprano, and Mr. Heerich, the beneficiary of the evening, all covered themselves with glory.

HERR GUSTAVE SATTER, whose reputation as a pianist and composer for the pianoforte is international, will give a series of concerts in St. Louis, the first of which will take place on December 6th. It is to be hoped that our musical friends will not fail to avail themselves of the opportunity of hearing a gentleman who stands so high both as composer and performer.

THE Seventh Annual Thanksgiving Concert of the First Presbyterian Church, which took place on the evening of November 27th, was largely attended. The following was the programme:

Organ—Overture to "William Tell," *Rossini*, Mr. A. G. Robyn; Quartette—"The Ruined Chapel," *C. Becker*, The Excelsior Club; Prize Quartette in E flat, *Bungert*, The St. Louis Quintette Club; Song—"It was a Dream" (new), *A. G. Robyn*, Miss Lansden; Violin—"Nocturne," *Chopin-Wilhelmj*, Mr. Geo. Heerich; Quartette—"The Rainy Day," *Sullivan*, The Choir; Song—"I Love but Thee," *A. G. Robyn*, Mr. Phil. Branson; Organ—"Träumerei," *Schumann*, Mr. A. G. Robyn; "Ave Maria," *Gounod*, Miss Lansden; Piano—(a) *La Fileuse, Raff.* (b) *Pasquinade, Gottschalk*, Mr. A. G. Robyn; Trio—"Vanne a Colei che adora," *Costa*, Miss Lansden, Miss Curtis, Mr. Branson; Quintette in C minor, *Lachner*, The St. Louis Quintette Club; Quartette—"Hark Above Us," *C. Kreutzer*, The Excelsior Club.

The rendering of this varied programme was far superior to what we usually expect in church concerts. Mr. Robyn played his organ pieces remarkably well. The St. Louis Quintette Club, both in its own numbers and in the accompaniments to the *solo*, all of which it accompanied, richly deserved the applause it received. Mr. Heerich always plays so well that it is useless to say that he played the *Nocturne* in a masterly way. Miss Lansden we liked best in the *Lullaby* which she sang for an *encore*. Mr. Branson brought the house down with "I Love but Thee," and then again with "My Sweetheart, when a Boy," which he gave for an *encore* which the audience insisted upon. Mr. Branson has much improved since we last heard him. We doubt whether St. Louis has a tenor who could have sung better than he did on Thanksgiving Thursday. Both of the quartettes were finely rendered and showed careful preparation and faithful practice.

AS CÆSAR said of old, so in a more peaceful sense Herr Rafael Joseffy may say now, *veni, vidi, vici*. There has been so much of wholesale and indiscriminate puffery of traveling pianists, each being nothing less than a Rubinstein, or a Von Bülow, that it is not to be wondered at that musicians should have been somewhat suspicious of the genuineness of Joseffy's merits. His first concert, on the 27th of November, at the Mercantile Library Hall dispelled every doubt of his wonderful ability. He is doubtless one of the greatest pianists we have heard. He combines in a wonderful degree grace and exquisite finish, with remarkable strength and precision. Before his first selection had been completed, the audience felt they heard a master, and long before the concert was ended the most carping critics had become his enthusiastic admirers. Every number of his programmes, which we append, was beautifully interpreted. Detailed criticism of each piece would be tedious, since we would have to repeat for each what we have said in general terms already. We hope our readers who have not yet heard him, will not fail to hear this wizard of the piano, if opportunity offers.

The audiences which greeted Herr Joseffy were very small; in that respect they did not do justice either to the artist's ability nor to the musical taste of our citizens. This, however, was but the repetition of what has occurred in other cities which Herr Joseffy has visited. For this result he must largely thank the utter incompetency of his agent. If there be any business in which coarse assumption can supply the want of tact and boorishness take the place of gentlemanliness, it is surely not that of manager of public entertainments. This is one of the many things which Herr Joseffy's agent will have to learn before he can successfully manage a concert tour. *Ne sutor ultra crepidam* is the advice we would give Herr Joseffy's man. Joseffy's programme on Thursday was the following:

1. Sonate—Op. 53 (C major), Beethoven. 2. a Fuga (A minor), J. S. Bach; b Bourree, J. S. Bach; c Menuet (transcribed by R. Joseffy), Boccherini; d Novelette, No. 2 (D major), Schumann; e Moment musical (A flat major), Schubert; f Etude on Chopin's Valse (D flat), Joseffy. 3. a Etudes, Op. 10 (C sharp minor, E major, G flat major), b Nocturne, c Valse (E minor), Chopin; d Tazaraeske, No. 2, Joseffy; e Spinnerlied (Flying Dutchman), Wagner-Liszt. 3. Tarantella (Venezia e Napoli), Liszt.

Saturday, the 29th, he interpreted the following programme: 1. a Variations scieuses, Mendelssohn; b Chromatische Fantasie und Fugue, J. S. Bach. 2. a Allegro and Passacaille, Handel; b Aria, Pergolesi; c Variations, Haydn; d Des Abends (at Evening), e Traumeswirren, f Warum? (why?), Schumann; g Auf dem Wasser zu singen (To sing on the water), Schubert-Liszt. 3. a Mazurkas (B minor, D major), b Nocturne (F minor), c Chant Polonais, d Andante spianato and Polonaise, Chopin. 4. a Au Bord d'une Source, Liszt; b Spinnlied, Joseffy; c Rhapsodie Hongroise (Cadenzes by Joseffy), Liszt.

## The Strakosch Italian Opera Company.

Should the history of Art Progress in America be written, the name of Max Strakosch would occupy the foremost rank among the pioneers who have devoted their time, intellect and capital to elevate our tastes. For about twenty-five years his name has been constantly before the public; every year he has visited us either with concert parties or opera, so that his name has become a household word.

The names of Mme. La Grange, Adelina and Carlotta Patti, Parepa Rosa, Louise Kellogg, Christine Nilsson, Lucca, Albani, Di Murska, etc., stand foremost among the lady artists who have been associated with his name in various enterprises. Among the gentlemen who owe their introduction to the American public to Mr. Strakosch may be mentioned the two great pianists Thalberg and Gottschalk, besides Capoul, Brignoli, Campanini, Zamel, Del Puente, artists whose European reputation stands so high, that it may well be considered a privilege to hear them in the new world.

Strakosch has experienced many a rough shock in the course of his managerial career. In 1874, when Albani and Del Puente were in his company, he is said to have lost \$100,000; but his name and integrity stands so high in the European musical market, that he would be able to effect an engagement with any artist, no matter how high the price may be, if he thought the American public would sufficiently support him so that the speculation would not be a losing one.

Mr. Strakosch's liabilities for the engagements he has entered into for the present season amount to nearly \$100,000.

The two weeks' visit of the company in St. Louis has been attended with great success. The following operas were performed:

Trovatore, Puritani, Mignon, Faust, Martha, Aida, Lucrezia Borgia, Traviata, Gli Ugonotti, and Lucia.

Such a repertoire shows at once the strength and diligence of the company, and as a *tout ensemble* may be pronounced a great success.

Instead of reviewing each work, it will serve our limited space best to give a short review of each artist.

It is customary when an *impressario* starts out on his operative campaign to issue pamphlets containing favorable criticisms of artists new to our general public. It often happens that too much laudation in advance is injurious to both the *impressario* and artist, as the public expects too much; therefore Mr. Strakosch has this year been more than usually careful in his address; in fact we think he has said too little, especially of the gentlemen in his company.

Mlle. Teresina Singer was introduced as "the greatest living dramatic prima donna." We fully endorse her as the greatest dramatic prima donna who has visited St. Louis for the last ten years. It is not merely her commanding stage appearance, her artistic and natural acting as well as her fine delivery of passionate power which rivet the attention of the listener, but it is her powerful voice which gives that magnetic force that captivates all. It is true we cannot overlook the tremolo in her voice, often unpleasant, but it may be accounted for, and excused in an artist who shows such earnestness in all her roles, that through the intensity of dramatic excitement she unconsciously loses command over her voice. While her *Norma* and *Lucrezia Borgia* impressed us deeply, still it was in *Aida* that she rose to a height of dramatic power not attained by others who had appeared in St. Louis in that part. Her declamation of the scene in the first act, "*L'insana parola*," will not easily be forgotten.

Mlle. Lablanche (Miss Blanche Davenport) made a most favorable impression in the part of *Mignon*, although it did not seem to lie well for her voice; but it was as *Elvira* in "Puritani" that her cultivated voice was first heard to great advantage. Her histrionic talent, which stands very high, was put to a severe test in *Traviata*, and we can endorse all the encomium which the press in general has bestowed on her. She seemed to suffer from a cold, which manifested itself in the middle register of her voice.

If we do not lavish many words upon Miss M. Litta, it is not that we wish to undervalue her talents, but for the reason that she has become so well and favorably known in so short a space of time, that the most lavish praise of her artistic merits would be but the repetition of well known facts. The confidence that her friends had in her talents and perseverance, when they furnished the means for her costly musical education, has not been betrayed. Her voice has that ringing quality which carries it to great distances with perfect clearness, and reaches the heart of the audience. Her vocalization is pure and faultless.

Mlle. Anna de Belocca has an Alto or rather Mezzo-Soprano voice of excellent quality and compass; the beauty of her features and vivacious acting contributed much to the general favorable impression which she created in the various roles. Her first appearance in "Trovatore" as *Azucena* was not so successful, but her recent indisposition in Cincinnati, which prevented her from appearing, may well be taken as an excuse. As *Orsini* in "Puritani" she was loudly applauded, and as *Nancy* in "Martha" she was unsurpassable.

Mlle. Ricci (Bertha Schumacher), our St. Louis girl, received loud and well deserved applause. As *Federico* in "Mignon" she lacked gracefulness in acting, on which the part depends so much, and which of course stage confidence and experience alone can give; but her voice has much improved, and she sang very tastefully the part of *Siebel* in "Faust." We trust, however, that the friendly reception given her in St. Louis will not tend to spoil her future career, and that she will not forget that she is only a beginner.

Mlle. Valerga is a very promising Soprano, who has good school and very pleasing voice. Mr. Strakosch has said

nothing about her in his prospectus, and having only heard her in the part of *Adalgisa* in "Norma," it is impossible to pass a critical opinion; but her talents entitle her to more frequent appearances.

Two such useful and talented ladies as Misses Lancaster and Areone deserve commendation; although their parts were small, still they were of importance to the *tout ensemble*. Miss Lancaster is no stranger; she has appeared in St. Louis in more important parts than this season, and always with credit to herself.

Mr. Strakosch has been particularly reticent in his prospectus about the male element of his operatic troupe, for which we cannot account, for it contained artists who were a revelation, a surprise and a delight to us.

Signor Petrovich is an artist whose impersonations of *Trovatore*, *Raoul*, *Polione*, etc., showed excellent cultivation and compass of voice, good histrionic talent and intelligent delivery. There is unquestionably a forcing of the voice in the lower tones where the parts do not seem to lie well for it, especially in the recitatives; but where dramatic action and fire animate his artistic feeling in the higher notes, he shows himself a thorough artist.

Signor Baldanza is a worthy compeer of Petrovich. Although we had only one opportunity of hearing him (another unaccountable thing) in the part of *Edgardo* in "Lucia," yet his acting and singing impressed us most favorably. Work will do this young Tenor good—i. e. young in years, but evidently not young in experience—and it will be to Mr. Strakosch's interest to give him more frequent opportunities of being heard.

Signor Lazzarini is well described as a "Tenor di grazia"; his voice is admirably suited to such parts as *Lionel* in "Martha" and *Guglielmo* in "Mignon," but it may well be asked why in parts like *Edgardo* and *Arturo*, requiring more *robusto* quality of voice, Signor Baldanza would not be more acceptable. We must pay Signor Lazzarini the compliment of being a painstaking and reliable singer.

Signor Storti is an artist; as a singer and actor he achieved a success which few Baritones can boast of. Nothing greater than the part of *Ricardo* in "Puritani" has been witnessed in St. Louis; the enthusiasm which he created in the duet "*Suoni la tromba*" will not easily be forgotten; the announcement of his name in other operas was a drawing card.

Mr. Gottschalk is not a stranger in St. Louis. His constant re-engagement is a proof of his general usefulness; all the parts allotted to him were carefully and artistically sung and played.

Mons. Castelmery, the French Basso, created a genuine success; his voice of great compass and flexibility admirably suited to the parts of *Giorgio* in "Puritani," in which he made his debut. Such enthusiasm as he produced must have been satisfactory evidence to him of thorough appreciation. The climax of his success was however reached in "Faust"; his *Mephistopheles* was the most artistic rendition possible in such an ideal part. It was to be regretted that he was unable to do justice to himself as *Marcel* owing to a severe cold.

The performances of all the different operas were, judged as a *tout ensemble*, thoroughly enjoyable. The Chorus is numerous and has excellent male voices. The Orchestra was largely reinforced by local talent, and, considering the difficulty players have to contend with in not being used to the conductor and unfamiliar with the peculiar taste of the singers, it may be pronounced as highly satisfactory.

Mr. Behrens, the musical conductor, deserves great credit for the general success, which is largely due to his assiduous labors. His assistant, Signor de Novellis, is a musician of taste and knowledge; he leads all the parts with frankness and promptitude. The orchestra, under his direction, gave the desired light and shade, and the exactitude of the *tempi* was noticed throughout the operas which he directed.

### Pope's Theatre.

The following is the December list of attractions at this deservedly popular and fashionable place of amusement. Until December 15th, the renowned Thompson-Bowers combination. December 15th, Milton Nobles. December 22d, The original Gorman's Philadelphia Church Choir Pinafore Company. Then will come Ada Richmond with other strong attractions.

### Celeste.

Mr. Thomas Warhurst, well-known through the length and breadth of the country, as the manager of the Blind Tom concerts, has unearthed another prodigy, little Celeste, whose musical skill is said to be phenomenal. We have it from good authority that her performances are more wonderful than those of Blind Tom. Of course, we reserve our appreciation until we shall have heard her. She will be in St. Louis shortly, and our friends in this city will have the opportunity of hearing for themselves this new musical wonder.

A SHOWILY-DRESSED lady was telling a friend about her reasons for visiting town, which was Boston, and said: "I do so want to attend Messrs. Handel and Haydn's concerts I am told they are very fine, especially one piece they give called the Oratorio."

### BOOK NOTICES.

**SCHIEDLER'S PIANO SCHOOL.** Baltimore; George Willig & Co. This is evidently the work of an experienced teacher; one who knows how to simplify the statements of technical rules so as to make them comprehensible to all, and whose grading of the lessons is as nearly perfect as they can well be. It combines many of the excellences of previous methods. In a word it is a thoroughly reliable work, which, supplemented by "Czerny's Velocity Studies," would offer a very satisfactory curriculum for the majority of music pupils.

**THE STREET SINGER; A poem.** Cincinnati; F. W. Helmick. This little book is the work of "A Musician," and is dedicated to Dr. Geo. F. Root. Although in a circular accompanying the book the "Musician" is spoken of as "he," we think the work itself abounds with internal evidences of being the production of a lady. The story opens with a theological discussion between Edna and her husband Earnest, upon the subject of immortality. Edna is a believer in immortality; Earnest, a materialist. Edna is not well versed in theology; she says nothing of the strongest arguments in favor of immortality, but talks of moths turning to butterflies, etc. Earnest answers in the tone of one who has a smattering of Huxley and Darwin. His arguments are not strong, but they are better than Edna's who, at the end of some ten pages, seems to realize the fact, since she says:

"I know I cannot argue well,  
Nor half I think and feel can tell,  
And do the cause my heart most near  
More harm than good, sometimes I fear."

The first part, or canto, we cannot consider a success. Nor is that to be wondered at. Even the massive genius of a Milton has not always succeeded in making the discussion of theological subjects in verse interesting.

In the second part, Mabel, the street singer, appears. She is but a girl and is brought home by Earnest. Edna (strange woman!) does not even ask who she is or whence she comes, but

"Took the poor, lone little waif  
Right to her heart and deemed her safe."

And safe enough she was, safer than Edna it seems, for in the end Mabel elopes with Earnest. In the third part we hear of the travels of the runaways. One day in a thunder shower Earnest is struck by lightning and becomes blind; then the "Street Singer" leaves him for another. In part fourth Earnest goes back to his wife who receives him. Another year rolls around and a tattered female enters. Part fifth, which is in blank verse, then opens and in it Mabel, the street singer (for she it was who came in in tatters), relates her history, and is also forgiven. Such, in brief, is the story, which, after all, is rather prettily told. The work is marred by some bad or imperfect rhymes, such as *alone and gloom, revive and life, dimly and eye, knave and leave, quick and depict, then and seen, sat and wait, by and harmony, torn and gone*. We notice a couple of ungrammatical expressions and some mistakes in rhythm. Still, the book is quite readable and we hope to see more from the same pen. Its moral tone is healthy and its influence cannot but be good. The work is gotten up in elegant style and would be an ornament to any center-table. It is published in two editions, costing respectively \$1.00 and \$2.50.

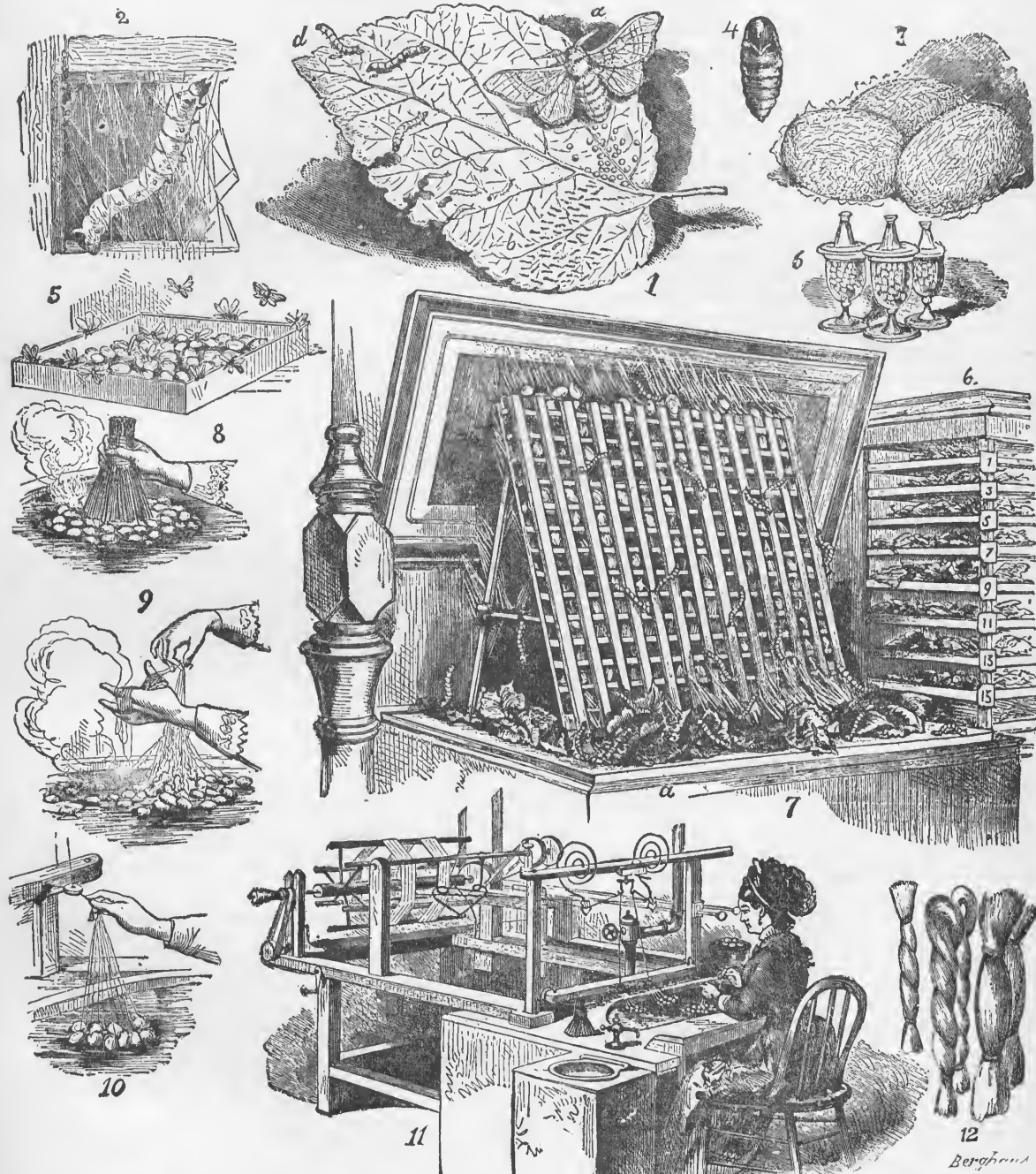
### Canaries as Concert Singers.

An entire novelty in the concert singing department of musical art is promised to the lovers of sweet sounds by an ingenious citizen of Phoenixville, South Australia. This gentleman has for some years past devoted himself exclusively to the training of canary birds to every known method of vocalization, and as we gather from antipodean journals, with extraordinary success. But he has recently crowned his triumphs as a very Lamperti of feathered song-sters inventing a mechanical apparatus by which his yellow pupils will be taught to perform music of a more recondite and complicated character than mere ballads and opera airs. He proposes with the aid of this contrivance, not only to produce canary soloists, capable of producing airs like "Dip your Chair," or "Dee Tanty," as the immortal Jeanne de la Pluche designated the florid displays fashionable in his day, but to teach his pupils part-singing and the rendering of the most difficult modern operatic choruses. These astonishing results are to be attained by the following process:

The cages in which the professor's pupils reside are hung up in front of a mirror, behind which is fixed a music box which plays the solo, part-song or chorus which they are desired to perform. The birds listen eagerly to the music, turning their attention to the quarter whence it proceeds. Their gaze is naturally directed to the mirror, in which they see the reflection of their own graceful persons. At once they hop to the conclusion that their counterfeit presentiments are real live canaries, melodiously engaged in singing the unfamiliar strains that delight their ears. From observation to imitation, it appears, is but a step with the intelligent and tuneful canary bird. He is apt, in concerted music, to double a part, and betrays a predilection for the "leading business"; but, being gifted with a quick ear, he soon recognizes the desirability of filling up the notes wanting to complete the chords, and adapts himself to harmonic requirements with artistic promptitude. Wagner's "Trilogy," performed by a company of canaries, may thus be an attractive item in the operatic performances of the future!—*London Telegraph*.

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## MUSICAL REMINISCENCES OF VIENNA.

SCHUMANN, MOZART'S SON, THALBERG AND CZERNY.

A certain amount of artistic interest formerly attached to the Hotel "Stadt Frankfurt," at Vienna, many musicians of repute having made it their temporary abode. I selected it as a residence during my stay in the Austrian capital, where I arrived on the 1st day of October, 1838. Having gone through with, I think, commendable patience, all the irksome ceremonies required from foreign travelers by the Austrian police, I made some "calls;" among the earliest one upon Wolfgang Amadeus Mozart, the second son of the illustrious composer. He was from home, and I left at his lodgings a letter intrusted to me by his mother. One morning I was disturbed by the entrance of a stranger, apparently of middle age, rather shabbily attired. He mentioned his name, and I received with a cordial welcome the son of Mozart. We were soon in earnest conversation about himself, his father and his mother, from whom I had recently parted in Salzburg. I involuntarily exclaimed, with enthusiastic warmth, "How proud you must be to be called Mozart; to bear a name so glorious!" My visitor's reply damped my ardor, and disenchanted me. "Well," said Mozart's son, "it has been rather an injury to me." I was silent for the moment, but I felt a sensation of contempt and dislike creep over me. It was doubtless uncharitable to prejudge the man so hastily, but I could not control the feeling. An illusion had been dispelled. I was disappointed. He was pursuing, I afterwards learned, an unsuccessful career in Vienna. His father's name, indeed, had been too weighty for him. The contrast between the son's moderate abilities in music and the father's sublime genius was too remarkable to escape observation, and thus was his failure explained. I next resolved to seek out Sigismund Thalberg, with whom I had become intimate in London. He was living at the palace of his father, the Prince Dietrichstein, in the Wahringer-gasse, one of the suburbs of Vienna. I addressed the Hausmeister, or porter, a soldier-like man, who was standing at the gates of the residence. I inquired for "Herr Thalberg." Never shall I forget the manner and voice of the man as he almost shouted to me "Herr Von Thalberg," fearfully rolling, at the same time, his r's and his eyes, while emphasizing, with unmistakable significance, the all important prefix *Von*, which I had unluckily and innocently omitted. For the moment I had forgotten the Austrian veneration for titles.

Thalberg was at home. I found him at his pianoforte, genial and charming as ever. He was a thoroughbred gentleman; handsome, and highly educated. Amid all his artistic triumphs, he remained ever, in manners, conduct and conversation, simple, modest and unassuming. My misadventure with the Prince's Hausmeister afforded him much amusement. We "took over" our numerous mutual London acquaintances, and then, in compliance with my request, he resumed his seat at his Erard grand pianoforte, and played as only Thalberg could play. Besides pieces which I already knew, he introduced to me some new pianoforte studies, and a lately published *Nocturne*, upon the title-page of which he inscribed my name and his own. His latest works, like his earlier productions, were equally remarkable for melodious phrases, delicate sentiment and passages of great beauty, grace and brilliance. The rich vocal tones which he pressed from the instrument, and the fine gradations of sound which his highly cultivated touch drew forth, were to me more than ever fascinating. Thalberg combined in his playing delicacy and elegance with energy and power. His *fortissimos* were ample in sound without noise. His *pianissimos* were perfect in the refinement and undeviating accuracy of their execution. He had the wizard's power to throw over his hearers the spell of enchantment.

Succeeding pianists have sought to imitate his special characteristics as composer and executant; but vain have been their attempts to rival him. In his public performances, Sigismund Thalberg limited himself chiefly to his own productions; but he was, nevertheless, great when he interpreted the works of the classical masters. He played Beethoven finely, without exaggeration or affected sentiment. He made no unwise efforts to embellish that which is beyond embellishment—to "gild refined gold." He did not presume to add notes to Beethoven's text, nor to change Beethoven's time; but to every classical composition he performed he imparted the charm of his own deep feeling, and the intelligence of a thoroughly educated musician, while at the same time he displayed to advantage his rare mechanical powers.

To return from digression. After Thalberg's delightful performances, he kindly suggested that we should stroll through the city, to which, as a stranger, he desired to introduce me. With apt remarks and interesting comments he pointed out to me some of the chief public buildings and palaces. When we parted, I visited the pianoforte establishments of the three greatest makers in Austria, viz.: Graf, Stein and Streicher. The piano mechanism of Vienna was said to differ materially from that of London and Paris; to be more simple, and, certainly, less costly. The tone of a first-rate Viennese pianoforte of those days was sweet; but it lacked depth, and the essential quality of richness. The touch was very light and equal, and the instrument was played upon with ease. Messrs. Graf, Stein and Streicher each had partisans and admirers who claimed for their favorite makers some exclusive excellence. While appreciating fully the essentially fine qualities in the pianos of the three chief makers of Vienna, I gave my preference to those of Streicher, as they appeared to me to approach nearer, in touch and tone, to the instruments of Broadwood with which I was most familiar. I received a friendly invitation from Herr and Frau Streicher to dine with them, to meet Robert Schumann, of Leipzig, and Wolfgang Amadeus Mozart. Schumann's name was not yet widely known out of Germany, and even in his own country the knowledge of his compositions was limited. Those which had become familiar were not generally supposed to possess that high order of excellence which has since been accorded to them. Indeed, like poor Schubert, and other musicians distinguished for original thought, Schumann was permitted to depart from this world of unaccomplished desires, crushed aspirations, "hopes deferred," and disappointment, before it was emphatically declared that in him burned the pure flame of genius; that he possessed original powers of musical invention which might bear favorable comparison with those of his most renowned predecessors; and that his name would be enrolled in the "golden book," with the names of those immortal musicians whose transcendent productions have invested the art with a character little less than divine.

We were a small party. The dinner was served early in the afternoon and without ceremony. I was not struck with anything remarkable either in the manner or conversation of Schumann. Mozart was not brilliant; he had the air of an unhappy, discontented man, and my first impressions of him were more than confirmed. After we had dined, it was proposed that we should adjourn to the pianoforte saloon, where many fine new instruments were to be seen. Some one suggested that we three pianists, Schumann, Mozart and I, should each select a piano, and that a theme should be named upon which we might perform unpremeditated variations. I ventured to mention the National Hymn of Austria, and Haydn's "God Preserve the Emperor" was accepted. Amid merriment we seated ourselves. As far as my memory serves, Schumann initiated the performance by playing the melody, pure and simple; each in turn then executed a variation impromptu; and we wound

up by a repetition of the glorious tune, in concert, and subsequently accompanied by variations *ad libitum*. This irregular performance ended, we were separately called upon to contribute a solo, after which we sallied forth to the Prater—the Hyde Park of Vienna. I had made the acquaintance of Carl Czerny in London, and was anxious to avail myself of my visit to Vienna to pay him my respects. I found him, his head covered with his familiar black skull-cap, standing, pen in hand, before a high desk which was covered with musical manuscripts and blank music paper. Perhaps there never was a musician who shed more ink in the cause of music than Carl Czerny. In the early part of his career he composed many works in classical form, besides innumerable *bravura* pianoforte pieces, with and without the accompaniment of an orchestra, both for the concert and drawing-room. Subsequently, and to the end of his life, he devoted himself to the more profitable employment of “manufacturing” music to the order of London and continental music publishers. He “made” every species of music: Exercises, Studies, Variations, *ad infinitum*; Orchestral and Operatic arrangements; besides which, he published many useful theoretical works. From incessant exercise and continuous practice he had acquired a marvelous rapidity of musical thought and musical penmanship. His ideas were, or seemed to be, as inexhaustible as his industry was untiring. He possessed the faculty of making a limited number appear many; as in a theatrical procession a few soldiers are made to represent a large army by the skillful marshaling of the stage manager. In less than ten minutes Czerny wrote for me, in my presence, an impromptu composition—an Andante in D flat—covering ten lines of music paper, upon which he wrote: “Mr. Salaman, Esq., by Charles Czerny. Friday, 5th of October, 1838—Vienna.” He was a worthy man and deservedly esteemed.

CHARLES K. SALAMAN.

See our offer of premiums to subscribers, in Publishers' Column, page 56.

### Japanese Music.

Music is a popular art among the people of Japan. It is considered indispensable at any festival; and in every house at least a small number of musical instruments are to be found.

The *koto*, an instrument with thirteen strings, and the *Samhin* form part of the humblest bride's trousseau. Improvisors upon the guitar stand at every street corner, while in *Yoshiwara*, the pleasure ward in Yeddo, there are three hundred and ninety-five tea houses where every meal is enlivened by music. There is not a single public house where the traveler lacks opportunity to hear the *Gueschias*, young girls who play upon the *Schamiseng*, an instrument somewhat resembling a guitar.

The musicians form a separate caste in Japan. Some are clothed with official dignity, and take part only in religious ceremonies or very important worldly festivities; others are independent, and always ready to offer their services for private enterprises. The musical caste is divided into four grades, the division being unfortunately influenced by wealth and political position quite as much as by merit. Those of the highest grade are called *Gakkoumine*, and hold a position equal to the highest political dignity; in fact, princes often associated themselves with musicians of this rank. Their best orchestra is in the service of the *Mikado* and is called *Gagackon* or *Gackon*. Among its archives are manuscripts of such high antiquity that the text cannot be deciphered. Musicians of the second grade (*Guenin*) hold the same social position as the average Japanese merchant, and are usually totally ignorant of the theory of music. The orchestra of the *Tycoon*, an organization called *No* belongs to this class.

The third and fourth grades are composed of blind musicians, who play by ear, and only perform common music. Each of these grades is under a supervisor, who has a right to offer a prize to all whose performances are particularly meritorious. Permission to tune the first string an octave higher than usual is considered the greatest reward that a Japanese musician can obtain.

### LADY VIOLINISTS.

One would think that the violin would, early in its history, have attracted the attention of the female sex, requiring for its effective handling little muscular strength, but great adroitness and agility—rather delicacy of touch than power. Yet as late as 1842 we learn of but few ladies having attained any remarkable proficiency in its use. Shortly after the above date the writer, then a pupil of De Beriot, had as fellow students two young girls, Teresa and Maria Millanollo, whose pure and sympathetic tones yet linger in the hearts of the older generation of music lovers. These two sisters possessed a most astonishing genius for violin playing. Teresa, the eldest, a pensive, demure maiden, excelled in compositions of a lyrical character, while the younger, Maria, who died when only thirteen, mastered with ease the most difficult compositions of Rode, Spohr and De Beriot. Seldom did more engaging play enchant the public ear. Grace of execution, absolute purity of intonation, simplicity of expression, the charm of early youth, beauty and modesty, seemed for them an unexampled and most deserved success. Teresa is yet living, the matronly wife of M. Parmentier, a distinguished officer in the French army. Incited by their success, others studied this instrument, until the number of lady violinists has increased sufficiently to justify our hopes that before long our string orchestras will be recruited from their swelling ranks. There is nothing to prevent their studying the viola, violoncello, or even double bass. By the addition of lady players our orchestras can but gain in neatness and precision—qualities essentially feminine. While we take pardonable pride in many good players of the stern sex who sought our advice and studied with us for years, we should be remiss in failing to credit our gentler students with at least an equal degree of talent, industry and success. We gladly espouse the cause of women's right to play upon all instruments of the orchestra, and to bring their fine faculties to bear upon the proper reading of our great symphonic works. Here in America the violin promises soon to rival the pianoforte in the constantly increasing numbers of its female votaries.—Julius Eichberg.

MOZART'S PIANOFORTE had five octaves F to F, and Clementi's had no more till about 1793, when five and a half octaves were gained by going up to the next C. In 1796 appeared the first piano with six octaves, from C to C, and this compass was that of the grand pianoforte given by Messrs. Broadwood, the great London house, to Beethoven in 1817, the one he used for the rest of his life. The general introduction of a six octave compass, whether from C to C or F to F, was not until 1811, when the six and a half octave compass also came in. The gradual extension to seven octaves by G, and then A, upward, and to the lowest A, downwards, was not everywhere completed until 1851.

VERDI, the composer, lives in Busseto, the little Italian village where he was born. He has a pretty villa and a large and flourishing estate about it, and he is as much a farmer as a musician. Between developing notes and crops he amuses himself, having for society his much-loved wife, and an occasional party of friends. He hates a crowd and formal entertainment, but in his own small circle he is amiable and a clever talker.

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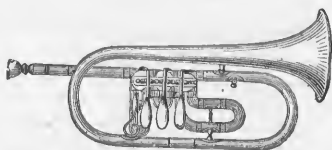
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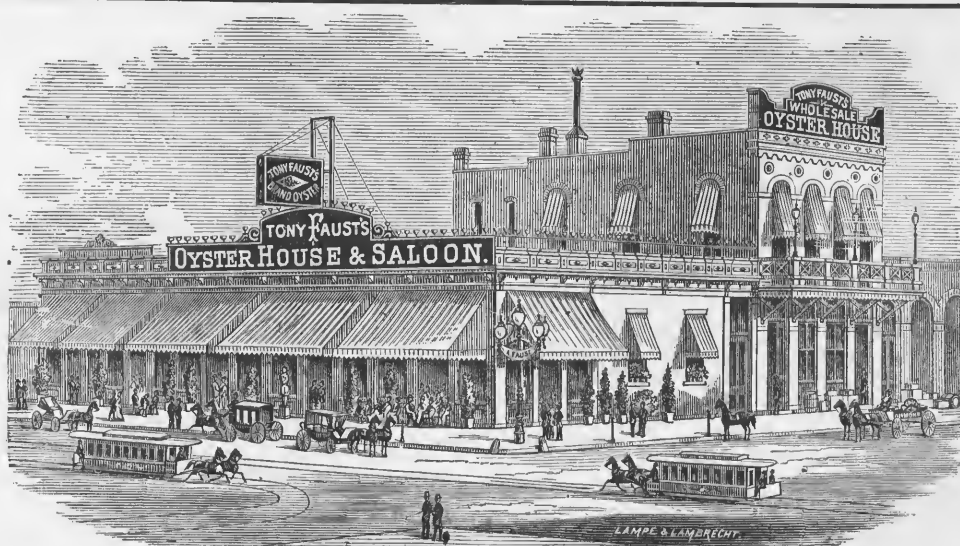
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# National Notes.

(We do not always endorse the opinions of our correspondents.)

## GOTHAM GLEANINGS.

NEW YORK, November 24th, 1879.

### Editor Kunkel's Musical Review:

The first concert of the thirty-eighth season of the New York Philharmonic Society, under the baton of Theodore Thomas, occurred last Saturday evening, when the following programme was offered:

Overture, King Lear, op. 4, *Hector Berlioz*. Concerto, for pianoforte and orchestra, op. 23, *P. Tschaiakowsky*. Andante non troppo, Andantino semplice, Allegro con spirito, Allegro con fuoco; Mr. Franz Rummel. Ride of the Valkyries (Die Walkuere), *R. Wagner*. Siegfried's Death (Die Goetterdaemmerung), *R. Wagner*. Symphony, in C minor, No. 5, op. 67, *L. von Beethoven*. Allegro con brio. Allegro (Scherzo). Andante con moto and Allegro (Finale).

This was one of the most successful concerts, both artistically and financially, that this society has given in several years. The subscription is very large, and the sale at the door was also very encouraging. Mr. Rummel was warmly received and gave a mastery and artistic interpretation of the concerto, winning two recalls. He has made great improvement since last season.

Mr. Mapleson, with "Her Majesty's Own," is not gathering many shakels. Marimon is expected to-morrow to fill the place that Gerster was to have occupied, but I doubt whether she will fill it acceptably.

I had the pleasure of meeting your Mr. Charles Kunkel last week and was surprised to find in him so fine an artist. We have no better here.

Maurice Grau's Opera Bouffe Company open at Booth's to-night. They have been absent two or three weeks. He has a superb company.

Gilbert and Sullivan have arrived. So has Miss Emma C. Thursty. Her manager, Maurice Strakosch, is asking \$500 per night for her, at which everybody laughs.

W. H. Sherwood, a teacher of the piano, from Boston, gives the first of three recitals at Steinway Hall this evening. Why I cannot clearly understand. It will cost him at least \$300 and I very much doubt if his receipts for the three will reach \$100. We have much better artists here than Mr. Sherwood, and the New York public do not patronize provincial piano teachers to any great extent. His manager claims that he does not expect to make money, but his object is to get a "New York send off" and to create the impression throughout the country that he "met with great success" here. As one of his managers was for thirteen years musical critic on one of our morning papers, he will no doubt succeed in "working in" glowing accounts, but as you have heard him you know his calibre. I will write you as to the "great success." We have in our city five artists, Mr. Richard Hoffman, S. B. Mills, Mme. Julia Rive-King, Franz Rummel, and Mr. Max Primer, none of whom can Mr. Sherwood rival. Piano recitals in New York City by any pianist who does not possess a great European reputation (so far as financial results are concerned), is simply an impossibility. Even Buelow and Essipoff were financial failures here, and it is fair to presume that "smaller fry" will not fare better.

## BOSTON.

BOSTON, November 23d, 1879.

### Editor Kunkel's Musical Review:

We have been having a season of French Opera Bouffe, which has been a success financially and would have been musically, had not the singers suffered so much from sore throats and colds. The weather was cloudy and damp, a good part of the time and the children of *la belle France*, unaccustomed to our New England climate, suffered. But the audiences were good natured and applauded everything. The French are nothing if not actors, and it is unnecessary to say that the acting of the company was superior. Angele's throat seemed to hold out, while that of her companion and rival, Paola-Marie, suffered. As a consequence Angele reaped laurels which she would have had to share with Paola-Marie had she been well. Indeed, my impression is that Paola-Marie is the better artist of the two.

The principal musical event since my last, is, however, the first public appearance in this country at the first concert of the Handel and Haydn Society for this season (the sixty-fifth season of this organization) which took place at the Boston Music Hall, on last Sunday evening, of the eminent English composer Arthur Sullivan. The concert was divided into two parts. Carl Zerrahn conducted in the first part, which had for its numbers the Hallelujah Chorus from Beethoven's "Christ on the Mount of Olives," and "The Flight into Egypt," from Berlioz's "Childhood of Christ." Mr. Winch sang the solo in the latter selection in an admirable manner and the chorus could hardly have been better.

There was then a little flutter of excitement as the audience, who filled the large hall to overflowing, craned their necks to get a glimpse of the composer whom a comic opera has made famous, as he was about to take the baton to lead in the rendering of more serious compositions. He somewhat formally bowed to the audience, in return of the very hearty welcome and applause they gave him when he appeared, sat down with

his back to the audience and quietly proceeded to conduct his "In Memoriam." This was its first production in this country, and of course our critics are divided in their opinion of its merits. Some pronounce it a very shallow composition, others a very deep one. I was very well pleased with it, especially with the finale, in which the effect of the full orchestra and organ is magnificent. The audience, an unusually fine and critical one, applauded it most enthusiastically. Then came the oratorio of "The Prodigal Son," which has been sung in this country before, though not in this city, I believe. This also was beautifully rendered throughout. The chorus, "There is joy in the presence of the angels" was most impressively sung and the *solis* were generally well done. W. S. Gilbert, the librettist of "Pinafore," was present at the concert, and seemed to be highly pleased with the reception accorded to his colleague.

There has been hosts of concerts of all sorts, since my last, but if I should attempt to give them even a passing mention I should overstep my limits, hence I leave them unmentioned.

CHICKERING-WEBER.

## CINCINNATI.

CINCINNATI, Hamilton County, Ohio, Nov. 23, 1879.

### Editor Kunkel's Musical Review:

You see that I add "Hamilton County, Ohio," to the name of our good city. "Cause why?" I am afraid that, if I did not you would not publish my effusions, which would be to me a pecuniary, to your readers an intellectual, loss. (Excuse my blowing my own trumpet; I would not, if any one else would do it for me.) Of course I cannot expect you to publish anything unless you know whence it comes; and it would be an act of *lese-majeste* to suppose that you, only an editor, should be able to tell the whence of a letter on less information than our Postmaster General can tell its whither, i. e. without a statement not only of the city, but also of the county and state whence it emanates.

Since my last, the Strakosch Italian Opera Company has paid us a visit. The company as an *ensemble* is strong, but I think Mr. Strakosch has made a mistake in trying to make of Miss Singer his drawing card. She is a fine actress, but an ordinary singer, and a homely woman. Her happiest effort was her Norma. With all our boast of musical culture, it must be confessed that the very slim audiences which greeted Mr. Strakosch's company were a sad comment upon the reality of our musical tastes and aptitudes. Mr. Strakosch must have left the "Paris of America" many hundreds of dollars poorer than he entered it with his really meritorious troupe. Miss Ricci, the *debutante* created a very favorable impression as Azucena on the opening night of the opera. She took the place of De Belloc, who was unable, through sickness, to appear.

The College of Music has added to its already large Faculty, in the department of the Voice, Signor Luigi Steffenone and Mr. J. F. Rudolphsen; of the Piano, Miss Cecilia Gaul; of the Violin, Prof. Chris. Rothmund; of the Organ, Theory and Chorus Classes, Mr. Henry Carter. The Faculty of the College now numbers thirty-five teachers. Miss Cecilia Gaul, the new pianist, has now been heard two or three times in public, and has proven herself an able musician.

The clouds which had gathered and threatened to blow the May Festival into "smithereens," are disappearing, and Thomas is jubilant. Not so, however, the subscribers to the College of Music, who have just been called upon to pay forty per cent. of their subscriptions to the College, this amount being needed to supply the difference between the receipts and the expenses of the first year's operation of the College. This was a surprise to the subscribers—but then, why did they subscribe, if they did not expect to pay?

And now it is said that Thomas and Singer are at loggerheads, and that the latter will leave the College after the May Festival. It is to be hoped that the last part of the rumor at least is unfounded, for the College can better afford to lose Thomas than Singer.

The First Symphony Concert of the Thomas Orchestra was a success musically. The orchestra is very good indeed.

The programme of the Second Symphony Concert is out, promising a delightful entertainment. We are to have the Fifth Symphony by Beethoven, Cherubini's "Requiem Mass," and Mr. J. E. Rudolphsen as vocal soloist. The "Requiem Mass" is to be performed by the College Choir, which now numbers more than three hundred trained and skilled singers. The Fifth Symphony is in every sense of the word "popular," and Mr. J. F. Rudolphsen, the celebrated baritone singer, appears as a soloist. The concert takes place Thursday night, December 4th. The public rehearsal for the concert on Wednesday, December 3d.

Carlotta Patti gave two concerts here last week, which were well patronized. They were highly spoken of by the press of our city. I was unable to attend them.

It is expected that the result of the contest for the prize for a composition for solos, chorus and orchestra, offered by the Musical Festival Association, will soon be announced by the judges. Twenty-three works were submitted, the cities represented being Cincinnati, New York, Brooklyn, Biddeford, Me.; Winona, Minn.; Keat, Ohio; Terre Haute, Ind.; Cleveland, Ohio; Savannah, Ga.; Elmira, N. Y.; Baltimore, Boston, and Beloit, Wis.

Advices from Paris tell of the gratifying success of Miss Marie Oster, of Covington, a pupil of Madame Rive, the mother of Julia Rive-King, who has gone abroad to complete her musical education. Miss Oster was recently admitted to the Paris Conservatory of Music, after an examination, in which she sustained herself so well as to call forth special commendation from the President of the Conservatory. Out of 150 candidates who underwent this examination but thirteen were successful.

BROTHER JONATHAN.



## CHICAGO.

CHICAGO, November 24th, 1879.

*Editor Kunkel's Musical Review:*

I believe I stated in my last that the Strakosch Opera Company was here and that on the very evening of the day I wrote Miss Singer, the much praised dramatic *prima donna*, was to appear in the title role of Aida. Owing to other private engagements this was the first of the operas which I attended. My expectations had been raised rather high by the accounts I had read of Miss Singer's artistic abilities. Alas! they were ruthlessly shattered. Her dramatic power is scarcely above the ordinary, and her voice and method are, to use a commercial term, below par. In person she is gross, and made up as Aida she looked every inch the "plantation nigger." Why Radames should have preferred her to the beautiful Amneris which De Belocca made was a puzzle which no one could solve. Indeed, his being buried alive seemed but a just retribution for his extremely bad taste.

Space will not permit my going into details as regards the operas given by Strakosch. The company as a whole, is a good one; Storti and Castelmarty are first-class artists, and Baldanza and Petrovich are not far behind them. Litta is by far the best of the *soprani* and De Belocca has lost none of her beauty or her vocal skill. The female part of the chorus is abominable both in looks and voice; the male somewhat better.

On the 6th instant the Beethoven Society held its first reunion under the direction of Mr. Carl Wolfsohn. The leading feature of the evening's entertainment was Mr. Wolfsohn's piano playing, in which he surpassed himself—which is saying a good deal for one who always plays so well.

A few days later another of our leading pianists, Mr. Emil Liebling, gave the first of his piano recitals for this season. The programme was this: Trio—D minor, op. 63, *Schumann*, Messrs. Liebling, Lewis and Balatka; Tenor Aria—"Crispino e La Comare," *Ricci*, Mr. Ed. Schultze; a. Menuetto, op. 17, No. 2, *Moszkowski*, b. Gavotte, op. 123, No. 1, *Reinecke*, Emil Liebling; Sonata, op. 7, *Grieg*, Emil Liebling; Song—"Impatience," *Schubert*, Mr. Ed. Schultze; a. Nocturne, op. 27, No. 2, b. Barcarolle, op. 60, *Chopin*, Emil Liebling; a. Polonaise, op. 12, b. Etude, op. 27, No. 6, *Scharrenka*, c. Polonaise, op. 14, No. 2, *Rubinstein*, Emil Liebling. It was all well rendered, and Mr. Liebling has added another leaf to his crown of laurels.

Max Maretzek's opera of *Sleepy Hollow* has been on the boards at McVicker's during the last week, and is to be repeated Thanksgiving eve at a benefit tendered Maretzek by the leading musicians of our city.

The new Central Music Hall is to be dedicated on December 5th, when Hoffman's *Cinderella* is to be given for the first time in America. The artists engaged to create the several parts are Miss Litta, in the title role, Miss Julia A. Welles of Boston, and Mr. Oscar Steins, your St. Louis baritone. The dedication takes place under the auspices of the Apollo Club. *Cinderella* will be followed by a series of concerts by the Patti Combination.

Mr. Carpenter has also engaged the Yale College Glee Club to come to Chicago to give one of their characteristic concerts. The boys—there are some twenty of them—will "carol" their college songs in Central Music Hall December 29th.

The Olaf Bull Concert Company have been giving concerts in this vicinity during the past week with moderate success. The troupe includes Mrs. Sara E. Page and Miss Josie Page, vocalists; Mr. Simonsen, pianist, and Mr. Olaf Bull, violinist.

The Hershey Hall Vocal Union, a new society for the study of glees, oratorio and operatic choruses, will hold its first meeting at the hall Friday evening, November 28th.

In reading over what I have written above, I see that I have omitted speaking of the Joseffy concerts. I have already written a long letter and to do his playing justice would demand more space than I suppose you would be willing to give me. Joseffy is a great pianist, the peer, and in some respects, the superior of Buelow.

QUIDAM.

## Quincy, Ills.

QUINCY, Ills., Nov. 24th, 1879.

*Editor Kunkel's Musical Review:*

DEAR SIR:—Knowing that you are interested in all that appertains to music, I must call your attention to a new and very fine organ, recently built by Hook & Hastings, of Boston, Mass., and now in the new Presbyterian church in this city. Mr. R. E. Letton, agent for Kranich & Bach and the Palace Organs, asked me to examine the organ. I did so, and found it a beautiful instrument, with two banks of keys, and twenty-seven notes pedals.

It contains eleven stops in Great Organ, ten in Small Organ, and three stops in Pedal Organ. The eight feet stops are full and deep, the reeds are very fine, and the Open Diapason is one of the best I ever heard. In fact the organ is a gem and the church very beautiful. I would be pleased to see others copy.

Very truly your friend,

H. L. SOLOMONS.

## Charlotte, N. C.

We are very fortunate in having at the head of the Musical Department of the *Charlotte Institute for Young Ladies* so able a musician as Prof. Bidez, LL.D. On November 21st a fine concert, directed by Prof. Bidez, was given at the Institute for the benefit of the Flood orphans. The following programme will give an idea of its elevated character:

1. Overture in D. (posthumous work), Piano Duet, *F. Schubert*—Mrs. Atkinson and Mrs. Dewey. 2. Serenade, for soprano, *J. Raff*—Miss L. Hughes. 3. "La Sonnambula" (selection for piano), *J. Leybach*, *Bellini*—Miss M. Atkinson. 4. "Forget Me Not" (canon for three voices), *F. Curschmann*—Mrs. Atkinson, Mrs. Bidez, Miss A. Wriston. 5. "The Last Hope," *L. Gottschalk*—Miss K. Johnston. 6. Overture to "The Nutcrackers and the King of the Mice," *C. Reinecke*—Misses S. Smith and S. Finlayson. 7. "Norah Darling" (ballad), *M. W. Balfe*—Miss A. Wriston. 8. "Dolce Far Niente" (Silhouette No. 4), piano duet, *Ad. Jensen*—Mrs. Dewey and Dr. Bidez. 9. "For Tho' a Cloud" (cavatina from "Der Freyschuetz"), *C. M. von Weber*—Miss K. Johnston. 10. Polonaise in C Minor, *Sir W. S. Bennett*—Dr. Bidez. 11. "Calm Slumber" (scene and prayer from "Der Freyschuetz"), *C. M. von Weber*—Miss M. Lyon. 12. "Faust" (selection for piano), *F. B. Lysberg*, *Gounod*—Mrs. Atkinson and Dr. Bidez. 13. "Morning Invitation" (chorus), *G. A. Veazie, Jr.*—Singing Class.

The programme was finely rendered, especially Nos. 1, 4, 5, 8, 10, 11 and 12, which received hearty encores.

See our offer of premiums to subscribers, in Publishers' Column, page 56.

## THE KEY-NOTE.

Prof. Lovering, of Harvard College, says: "All structures, large or small, simple or complex, have a definite ratio of vibration, depending on their material, size and shape, as fixed as the fundamental note of a musical chord;" and proves it by illustrations, some of which are:

"When the bridge at Colebrook Dale (the first iron bridge in the world) was building, a fiddler came along and said he could fiddle it down. The workmen laughed in scorn, and told him to fiddle away to his heart's content. He played until he struck the key-note of the bridge, and it swayed so violently that the astonished workmen commanded him to stop.

"At one time considerable annoyance was experienced in one of the mills in Lowell. Some days the building was so shaken that a pale of water would be nearly emptied, while on other days all was quiet. Experiment proved that it was only when the machinery was running at a certain rate of speed that the building was disturbed. The simple remedy was in running it slower or faster, so as to put it out of time with the building.

"We have here the reason of the rule observed by marching armies when they cross a bridge, viz: stop the music, break the step and open column, lest the measured cadence of a condensed mass of men should urge the bridge to vibrate beyond its sphere of cohesion. Neglect of this has led to fearful accidents. The celebrated engineer Stephenson has said, there is not so much danger to a bridge when crowded with men and cattle as when men go in marching order. The Broughton bridge, near Manchester, gave way beneath the measured tread of only sixty men. A terrible disaster befell a battalion of French infantry while crossing the suspension bridge at Angers, France. Repeated orders were given the troops to break into sections, but in the hurry of the moment, and in the rain, they disregarded the order, and the bridge, which was but twelve years old, and had been repaired the year before at a cost of \$70,000, fell.

"Tyndall tells us that the Swiss muleteers tie up the bells of the mules, lest the tinkle bring an avalanche down. The breaking of a drinking-glass by the human voice is a well attested fact, and Chladni mentions an inn-keeper who frequently repeated the experiment for the entertainment of his guests. A nightingale is said to kill by the power of its notes. If we enter the domain of music, there is no end to these illustrations."

## Miss Emma C. Thursby.

After a tour of Europe, which was little else than a continuous ovation, Emma C. Thursby has returned to her native land. Possessed of a remarkably beautiful voice, cultivated in the highest degree, and endowed with a feeling soul, Miss Thursby is more than a *cantatrice*, more than a tinneful music-box, she is an *artiste*. But in the words of the eminent Joseph Hatton, at the farewell supper tendered her at the Italian Hotel, Haymarket, London, just previous to her departure for this country: "She is not only an artiste but a gentlewoman," and in that double capacity she has done honor to her native land; therefore her native land now delights to do honor to her.

To the artiste and to the gentlewoman, to the worthy representative of American art and of American womanhood the REVIEW extends its congratulations for past successes, its welcome home, and its best wishes for the future.

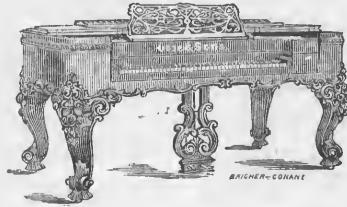
"WHAT is your name?" asked a teacher. "My name is Jule," was the reply, whereupon the teacher impressively said: "You should have said 'Julius, sir,' and now my lad, turning to another boy, 'What is *your* name?" "Billious, sir."

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**KUNKEL BROS., Publishers,**

**311 SOUTH FIFTH STREET,**

**ST. LOUIS, MO.**

# Jean Paul's Operatic Fantasies.

WHAT DISTINGUISHED PIANISTS, COMPOSERS AND TEACHERS SAY THEREOF.

ST. LOUIS, October 18th, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—I take pleasure in expressing my gratification as to Jean Paul's "Operatic Fantasies," solos and duets, published by your house. They are the best and most effective operatic fantasies of moderate difficulty, intended for the average pupil, that have ever come under my notice.

Teachers wishing good teaching pieces, which at the same time treat popular operatic airs, will I am sure give these compositions a most hearty welcome. The typography and correctness cannot be surpassed. As yet I have not been able to find a single oversight of any kind.

The superior fingering throughout the fantasies is another feature that cannot be too highly recommended, and it is bound to be appreciated by all conscientious teachers, as this important art is generally neglected by composers.

Yours truly,

ROBERT GOLDBECK.

ST. LOUIS, October 27th, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—With all the wealth of great and noble productions which the different periods and forms of musical art have contributed to the pianoforte literature there is a deficiency in some of its departments. Composers have almost completely ignored the wants of that numerous class of players who have attained to a considerable degree of mechanical development by prolonged practice of studies, exercises and compositions of more serious character, and who naturally wish for some lighter music, selections from operas, etc., suitable for home and parlor entertainment. True, there is a multitude of potpourris and fantasias, so called; but they are in most instances the effusions of musical penny-a-liners, clumsily transcribed, without the knowledge of musical laws and technical requirements, degrading in their tendency and ruinous in their influence.

The publication of your Operatic Fantasies, by Jean Paul, is to be considered in many regards an event of importance, as the great amount of knowledge and practical experience which the author has deposited in his work must prove a most valuable addition to the scanty material of a much-neglected musical sphere. Without wishing to enumerate the very many excellent traits of these Fantasies, I am sure that amateurs will not be slow in discovering their great attractiveness, and that teachers will immediately recognize their euphonic effectiveness and pedagogical features, such as systematic fingering, correct setting adapted to the peculiarities of the instrument, and will admire the cleverness of the author who offers useful technical material in a most interesting musical garb.

I feel confident that this opinion will in a very short space of time be endorsed by a unanimous popular verdict.

I am, very truly yours,

FRANZ BAUSEMER.

CHICAGO, October 27th, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—I have just examined a series of Opera Fantasies, edited by your house, which seem to me to fill a want long felt. It is to be hoped that the old-time Potpourris of Cramer and Beyer, already becoming obsolete, will be driven out entirely by just such fantasies. I have already taken occasion to compliment your editions. What I said then applies equally to these works, which are by their complete fingering and phrasing especially adapted for teaching purposes. There is no squeamishness observable about the use of the thumb on black keys, and a change of fingers at a recurrence of the same note. The duets are real four-hand pieces and not simply a treble arrangement with a baby bass to it. I hope that the prevalence of foreign fingering will induce you to issue an edition in which it is used. Almost anybody can write difficult music, but Mr Jean Paul seems to have conquered the art of writing easy music as well.

Believe me yours truly,

EMIL LIEBLING.

NEW YORK, November 28th, 1879.

MY DEAR MR. KUNKEL:—

After a careful examination of the "Operatic Fantasies," by Jean Paul, you left with me, it gives me pleasure to state that I find them very effectively and musically arranged. I cheerfully recommend them to my friends and to those of the profession who are not acquainted with them. The excellent fingering, phrasing and typographical beauty will especially commend them.

JULIA RIVE-KING.

NEW YORK, November 26th, 1879.

MESSRS. KUNKEL BROTHERS:—

*Gentlemen:*—I am charmed with Jean Paul's new Operatic Fantasies on *Fatinitza*, *Trovatore* and *Pinafore*. Do not fail to supply me with the remaining numbers of the series as fast as they are issued. They are superior to anything of the sort I have seen. I have long needed just such pieces for teaching purposes without being able to obtain them. Accept my thanks and congratulations. Yours very truly,

CHARLES FRADEL.

NEW YORK, November 28th, 1879.

MESSRS. KUNKEL BROTHERS:—

*Dear Sirs:*—I have played and thoroughly examined the excellent Fantasies of "Il Trovatore," "Fatinitza," and "H. M. S. Pinafore" etc., from the new set of Operatic Fantasies by Jean Paul, published by you. I must say that I consider them most pianoforte-like and musical. I think they supply a want long felt by teachers, and, in my opinion, no teacher ought to be without them.

Respectfully,

S. B. MILLS.

ST. LOUIS, October 22d, 1879.

MESSRS. KUNKEL BROS.—

I have carefully examined the new Operatic Fantasies, *Il Trovatore* and *Pinafore*, as solos and duets, and think Jean Paul has added fresh laurels to his already well established fame as a popular writer. The airs are very pleasingly and effectively arranged; players of moderate ability can have no difficulty to learn them.

A very commendable feature of these editions is the careful fingering to be noticed in every measure whereby the pupil, in the study, and the teacher, in the teaching thereof, is much assisted. I heartily recommend them to my friends and the profession.

WALDEMAR MALMENE.

CHICAGO, October 23th, 1879.

MESSRS. KUNKEL BROS.—

*Gents:*—With great pleasure I have played over some of Jean Paul's Operatic Fantasies, published by you, and found them superior to any that have been hitherto in the market. Both by their effective arrangements and choice selections of melodies, still evading very difficult passages, they are made accessible to the bulk of piano pupils. Please send me your different Fantasies as soon as published. Very respectfully,

H. WOLFSOHN.

ST. LOUIS, October 23d, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—I have with pleasure perused the Fantasies of *Il Trovatore*, *Fatinitza* and *H. M. S. Pinafore*, both as solos and duets, from the new set of Operatic Fantasies by Jean Paul, published by your house. I unhesitatingly pronounce them the most beautiful, practical and effective Operatic Fantasies now in existence, suitable to the wants of the average pupil.

Their typographical beauty, correctness of fingering throughout every measure (to the value of which every teacher will certify), and their general correctness could certainly not be surpassed.

I am sure they must soon become the favorite set of Operatic Fantasies of the profession, for whosoever they are once heard they can unfold their banner with the proud motto, *Veni, vidi, vici*. Please send me the different Fantasies as they are issued.

Very truly yours,

MARCUS I. EPSTEIN.

Teacher of Piano and Harmony at the  
Beethoven Conservatory of Music.

I heartily concur in the above.

A. EPSTEIN.

MOUNT UNION COLLEGE, OHIO, Oct. 19th, 1879.

MESSRS. KUNKEL BROS.—

*Gents:*—I received the Fantasies—*H. M. S. Pinafore* and *Fatinitza*—of the new set of Operatic Fantasies, by Jean Paul, which you have just published. They are arranged in an unusually pleasing and instructive manner, bringing out the principal melodies clearly and yet with such embellishments of accompaniment as suggest other effects and ideas than do those miserable scribbles of airs from these operas that flood the land.

One who has heard *H. M. S. Pinafore* performed immediately finds himself sailing "the ocean blue," presently little Buttercup comes on board with her quaint song, the bell trio suggests that lively scene, and lastly he is worked up to an enthusiastic spell—more particularly if there is any British blood in his veins—by the spirited strains of "He is an Englishman."

The *Fatinitza* Fantasia introduces "Now up, away," "Chime ye bells," the waltz song, "Ah! see how surprised he is," and "March forward fearlessly," making a good and well wrought out selection of the best airs from this favorite opera.

The exact tempo, indicated by the metronome marks, is quite an assistance to those who have "never," or "hardly ever," been present at a performance of said operas, as in ninety-nine cases out of one hundred the original effects are completely lost by wrong tempo.

The correct fingering throughout every measure, is another feature deserving the greatest praise.

These Fantasies by Jean Paul are, without exception the best pianoforte arrangements of *H. M. S. Pinafore* and *Fatinitza* I have seen yet.

Yours truly,

WM. ARMSTRONG.

## MAJOR AND MINOR.

MOSCOW is enjoying "Aida," given by Russian singers.

THE number of students entered this term at the Vienna Conservatory is greater than ever before.

HENRY WOLFSOHN is now managing the Wilhelmj concerts. He is meeting with success, and he deserves it.

A PRIZE of 2,500 francs has been founded by Mlle. Nicolette Isonard, daughter of the author of "Joconde," for the best melodic composition.

Mlle. BERTHA MEHLIG, following the example of her well-known sister, Anna, shortly makes her *debut* as a pianist. She is not quite eighteen.

MME. CHRISTINE NILSSON receives 90,000 francs for a twelve nights' engagement during the marriage festivities of King Alfonso in Madrid.

MR. CHARLES G. WEBER, one of the founders of the well-known music house of Balmer & Weber, died at his home in this city on November 19th, aged sixty-four years.

POPULAR singers in London get a considerable part of their income by performing in the drawing-rooms of wealthy families, as much as \$700 being paid to Nilsson and Patti for a few songs on such an occasion.

OUR YOUNG FRIEND, A. G. Robyn, author of "I Love but Thee," "Thy Name," etc., has received an offer of eighty-five dollars a week as accompanist to the Carlotta Patti troupe. The term of engagement one year and the best part of this time to be spent in Australia. Mr. Robyn has declined.

THE father of Berlioz refused to allow his son to learn the piano, fearing he might augment by one the 40,000 celebrated pianists then supposed to exist in France. Let American fathers follow his example and deserve the gratitude of their friends and neighbors.

THE season of "cheap opera" at Her Majesty's Theatre, London, is doing well, except upon the nights when Mme. Ilma di Murka sings, when the theatre isn't half filled. By the way, "cheap" prices for opera in London means about three dollars for the best seats. Not too cheap.

SERIOUS differences arose lately at the Theatre Royal, Hanover, between Herr Hans von Buelow and Herr Schott, the tenor, the consequence being that the former gentleman ceased to conduct, and the latter to sing. Meanwhile, no grand operas could be given. Herr von Buelow has now resigned.

PRESIDENT GREYVY has determined not to give the Legion of Honor to M. Coquelin aîné. He refuses because the said Coquelin has been making advertisements out of the affair. Greyv is very simple-minded. Coquelin will be advertised by the refusal of the decoration far more than by being enrolled in the mob of *decorés*.

THE popular tenor, Mr. W. H. Stanley, writes us in date of Nov. 25th, from Dallas, Texas: "I have been singing Robyn's 'I Love But Thee,' and it takes splendidly. I sung it in Pinafore five nights, getting an encore every time. I shall be in St. Louis New Year's Day." Mr. Stanley also says that he is engaged to sing in *The Doctor of Alcantara* which is soon to be performed at Dallas. It is evident that the Texans know how to appreciate good songs and singers.

THROUGH her native and adopted children, Albany has given to science a Henry; to sculpture, a Palmer; to painting, a Boughton; to the drama, a Florence; to literature a Bret Harte; to poetry, a Street; to music, an Albany, and the list might be extended indefinitely. We have, in fact, only to consider what Albany is and has been; what she has given and received; what has been her history, and what awaits her in the future, to cause the bosom of her every citizen to swell with pride as he exclaims 'I too, am an Albanian.'—*Albany Mirror*.

MODERN investigation is reinstating the blind old bard Homer. Dr. Schliemann has proved that he sang of a real Troy and an actual war. Recent critics concede him to have been a true poet, and not a myth or a mere collector, as Wolf taught. And now another Wolfe, this time a surgeon, and of Glasgow, has published a pamphlet, in which he is pretty successful in showing that the singer of the Iliad certainly had an ocular defect, not color blindness, as Mr. Gladstone thinks, but amblyopia. This evidence is gathered from the treatment of colors in the poem.

CONSIDERABLE sensation has been excited in musical circles in consequence of the dismissal of Herren Julius Stockhausen, Fleisch, and Seun, from their respective posts in the Hoch Conservatory of Frankfort-on-the-Main. Herr Stockhausen, who was engaged for ten years, will, however, not retire till the first of September next. In all probability he will eventually establish a singing school of his own. There are conflicting reports as to the reason which induced the committee of the Conservatory to dispense with the services of the three gentlemen.

SIGNOR OPERTI recently indicted a letter to the musical critic of the Philadelphia *Sunday World*, who condemned his opera—"Buttons"—such as no knight of the quill ever received in the present or by-gone age. Dante, Shakespeare, Ferrari and

Alfirevi's anathemas were hurled at the poor man's head so thick and fast that he will ever remember the epistle as a frightful journalistic nightmare. The composer likened the poor scribe to ever-beast this side of Hades, including that sacred animal, the ass. This is but another illustration that "Buttons" are not to be trifled with, even when the property of a composer.

THE following is what, amongst other things, Devrient says of Mendelssohn: "Of middle height, slender frame, and uncommon muscular power, a capital gymnast, swimmer, walker, rider and dancer, the leading feature of his outward and inner nature was an extraordinary sensitiveness. \* \* \* Moreover, he would take no repose. The habit of constant occupation, instilled by his mother, made rest intolerable to him. To spend any time in mere talk caused him to look frequently at his watch, by which he often gave offense; his impatience was only satisfied when something was being done, such as music, reading, chess, etc."

MME. DE REMUSAT relates in her *Memoires* the following anecdote of Gretry. As a member of the institute, the musician used to attend pretty regularly the Sunday receptions, and, on more than one occasion, the Emperor Napoleon, having a dim recollection of his face, went up almost mechanically and asked him his name. One day, wearied at hearing the same eternal question, and, perhaps, somewhat wounded at not having made a more lasting impression, the moment the Emperor, in his usual abrupt style of interrogation, enquired: "Well and who are you?" Gretry replied rather lethargically: "I am still Gretry, Sire." After this the Emperor always recognized him perfectly.

MISS KATE L. JAMES, the charming American soprano, writes us from New York in date of Nov. 23d, that she has partially recovered her health and adds: "I am studying constantly with Mme. Lablache, who is giving lessons during her stay here with Col. Mapleson's company. I think, perhaps, she will make New York her home permanently. She will be a great addition to musical culture, for she is an old school pupil and a magnificent artist."

"Thanking you for the REVIEW which is growing more and more interesting every number, believe me, etc."

Miss James is an indefatigable student she has both voice and soul, and with continued health we expect to see her take the foremost rank among our artists.

OTTO SUTRO, the well-known music dealer of Baltimore, and his estimable lady, celebrated their tin wedding recently by a grand concert given at their warerooms, which upon that occasion overflowed with the beauty, fashion and talent of that city. Among the most noticeable *morceaux* of the evening may be mentioned the overture from *Der Freischuetz* arranged for sixteen hands, and played upon four Steinway grand tin-pans, and the march and chorus from *Tannhauser*, rendered by the tin-pans aforesaid, four Mason & Hamlin tin music boxes, a chorus of over tin times tin voices led by Prof. Asgar Hamerik, who as a conductor is recognized as one of the best in H. America. It is not true that friend Sutro has established a tin-ware department in his warerooms for the disposal of the numerous presents he received upon that happy occasion. Such statements are "too tin" and must have been in-tin-did as jokes. All Mr. Sutro did was to build an L to his tin-ement. So much tin-ware had never been seen in Bal-tin-more.

N. B.—It may afford Mr. and Mrs. Sutro some consolation to know that the writer of the above paragraph has been shot. Two learned German doctors who analyzed what he called his brain pronounced it to be *Schmier-Kae*.

THE *London Figaro* calls attention the following clerical advertisement from the *Church Times*: "The Vicar of Basingstoke Requires the aid of a Priest who can lute from October 19th to December 21st. Remuneration, three guineas per week." A long breath that, and rather small pay for such severe and continuous labor.

As a companion-piece, we append the following from the Alton (Ils.) *Telegraph* of November 13th: "Lost.—Between Fosterburg and Woodburn, a pocket-book, containing about \$36 in cash and some papers. The finder will receive a good conscience and \$5 in cash, by returning it to Rev. Albert F. Beyer, Fosterburg, Ills." It is to be presumed that Rev. Mr. Beyer has a large supply of "good conscience." Our politicians will please remember his address.

OF Mr. Tennyson, whose personal appearance is somewhat Byronic, a story is told, which would be good if it were certainly true. He is said to have been staying with a friend in Paris, and one day asked his companion, who was going out, to tell the porter at the lodge to keep the fire in. His friend's French, however, was of a mediocre quality to say the least, so that his orders to the porter assumed the form of *Ne laissez pas sortir le feu*, enunciated with much demoted demonstrative gesticulation. When Tennyson, soon afterward, wanted to get out, he found the door of his room guarded by two stalwart men who refused to let him pass. The wilder Tennyson grew, of course the more the men were convinced that he was a dangerous lunatic, and resisted all his attempts to escape till the unlucky friend came back, and the error was explained.

See our offer of premiums to subscribers, in Publishers' Column, page 56.







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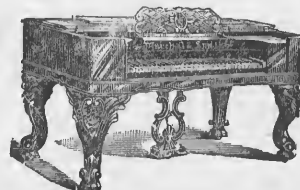
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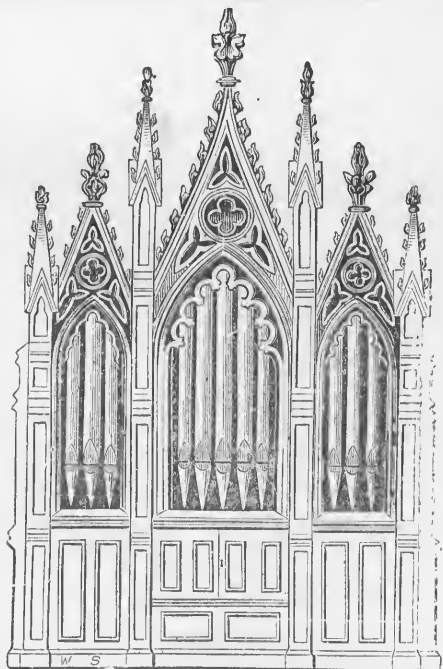
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At one time North Attleboro' boasted one of the largest jewelry manufacturing establishments in the State, that of Tift & Whiting, employing some two hundred or more jewelers, nearly all of whom were natives of Boston, New York and Philadelphia. There were also in the same town several other large establishments, employing in the aggregate, probably more than Tift & Whiting, and who belonged in the different cities. It would naturally be expected, that condensing so large an amount of city life in a small, quiet country town, would result in an occasional outburst, which it did, and the various jokes perpetrated by those lively young men, brings forth a smile to-day on the face of the resident of that town of twenty-five years ago.

At one time a theatrical company was advertised to give a performance in the town, and there being so many young men, a show was always well patronized. A young man from Boston, whom we will call "Bill," and who worked for Tift & Whiting, desired to attend this performance, but he was minus the necessary stamps, and not wishing to borrow, he thought he would try the *Press* dodge, although there wasn't a printing press within a dozen miles of the place. At the opening hour "Bill," dressed in his best suit, with a lead pencil behind his ear, a roll of note paper in his hand, and his nose occupied with a pair of borrowed spectacles, presented himself to the doorkeeper.

"Good evening," said Bill.

"Good evening," replied the doorkeeper.

"You admit the *Press*, of course?" asked Bill.

"Certainly, certainly," graciously replied the doorkeeper; "here John," speaking to the usher, "show this gentleman to the best seat in the house." Bill, thanking him, passed in with the air of a lord, and occupied the seat.

Bill continued to visit the various performances in this way for some time, but the joke was too good to keep all to himself; so at the next performance he let a couple of chums into the secret, exacting secrecy on their part; but one of them could not keep it, and so told it to several hands in the shop, who put up a job to forestall Bill.

A number of them were to be down as the hall, prepared with a pencil behind their ear and a roll of note paper in hand. They were there at the appointed time, and just as Bill and his two chums appeared in the entry they stepped up to the doorkeeper. "*Press*," said the first one, with a bow, "Pass right in," replies the polite doorkeeper, and the next and the next *pressed* in, in a similar manner, until it came Bill's turn. The doorkeeper by this time had become suspicious, and just as Bill said "*Press*" the doorkeeper exclaimed, "Hold on," and looking suspiciously at Bill remarked: "Seems to me this is a mighty *big* newspaper town for such a *small* one. What *Press* is this that has so many representatives?" Bill saw at a glance that he was beat, and looking the doorkeeper square in the eye, and speaking loud enough to be fully understood, said: "We are all representatives of the *Cider Press*, the only press of *any kind* within twelve miles," and turning on his heel suddenly left. But the way that doorkeeper went for the *members of that press*, and the way they were *ushered out*, was a warning for them not to *forestall* Bill again.

"WHAT are you looking for?" asked one of the Widow Beckett's two daughters, who were entertaining two young fellows on the piazza, rather late one night last summer, who seemed to be hunting for something around the front yard. "The morning papers," answered the widow. The young men left.

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Joy, Joy, Christ is Born.....S. C. Wilcox  
The Holly and the Ivy.....L. Erhardt  
Come, Ye Maidens Fair.....H. J. Schonacker  
Christ is Born.....W. B. Trott  
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Ring the Bells.....Wm. Walter  
Hail, Thon Blessed Morn.....Thos. Benedict

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Amongst the interesting relics shown at the recent Moore Centenary celebration in Dublin were the poet's writing table, the bible in which his children's names are written, the original manuscripts of some of his melodies, and his small harp, given by Mrs. Moore five-and-twenty years ago to the Royal Irish Academy. Associations cling around such strictly personal articles, as these, which tend to keep alive the memory of departed great men; and we can quite understand the desire to possess portions of Shakespeare's mulberry tree, or to wear on your finger the diamond ring without which Haydn declared that he could not compose. But the most enthusiastic collector of these enrosities will allow that their value diminishes in proportion to the doubt thrown on their authenticity. Had we, then, seen an advertisement that the pianoforte to which Beethoven wrote his "Adieu," or the identical billiard-ball which, rolling down the staircase, suggested to Mozart the subject of the Overture to "Zauberflote" were to be disposed of, we could not have been more astonished than when we met, amongst the items in a catalogue at a recent sale in London, "the original anvil and hammer of the 'Harmonious Blacksmith,' from which Handel composed his celebrated melody." The whole story of the "Harmonious Blacksmith" is a pure fabrication, and the testimony amounts almost to positive proof that Handel did not compose the air at all. The burden of proof undoubtedly, therefore, rests with the possessor of these relics; for the mere production of an article in court, for example, would not be admitted by a jury as evidence that a man stole it. Let us be lenient, however, and say, that if Handel wrote the air, and if the blows of a hammer suggested the melody, then it is possible that this may be the anvil and hammer to which we are indebted for striking out, by aid of the "blacksmith's" hands, so beautiful a subject.

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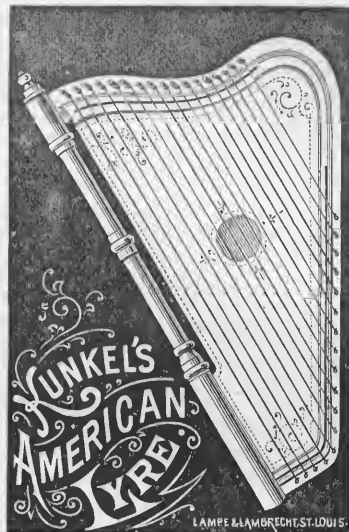
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